

100% Pure

50¢

#28

heartattack



PO Box 848
Goleta, CA 93116

heartattack@ebullition.com

phone (805) 964-6111

fax (805) 964-2310

...the dancing dog paused for a moment of reflection before dropping dead...

distribution

Issue #28 • 10,000 copies
August, 2000

DISTRIBUTION: *HeartattaCk*
wholesales for 5¢ plus postage.

U.S.A.: \$5 box = 30+ 'zines
\$10 box = 65+ 'zines
World: \$5 box = 10+ 'zines
\$10 box = 20+ 'zines

You can then sell them for 25¢ or 50¢ each or give them away, but please don't charge more than 50¢ each. When ordering please specify if you want a subscription or distribution, and which issue numbers you want. Make all checks or money orders payable to Ebullition, not HaC.

SUBSCRIPTIONS: *HeartattaCk* is basically free, but we have to pay a lot of postage to send them to you. So individual issues of HaC are available for \$1.50 each in the United States and for:

U.S.A.: \$1.50 each (1 copy)
Canada: \$2 each (1 copy airmail)
World: \$3 each (1 copy airmail)

Back issues are available at this rate as well. When ordering please specify if you want a subscription or distribution, and which issue numbers you want. Make all checks or money orders payable to Ebullition, not HaC.

- #3-#6, #11, & #15-#20 the usual shit
- #21 response to the DIY issue
- #22 The Women's issue part 1 of 2
- #23 The Women's issue part 2 of 2
- #24 Catharsis interview
- #25 Kosovo and other goodies
- #26 Race and hardcore
- #27 International issue

All other issues sold out.

PRINTING: HaC is printed with soya inks on recycled paper. Recycle it, don't toss it!

CLASSIFIEDS: Classifieds are \$3 each with a maximum length of 40 words. No exceptions to the 40 word limit. Cash only. Please, no more than 40 words per classified!

COMPUTER INFO: *HeartattaCk* is fully computerized... so if you can, please send all contributions on disk. You can use IBM or Macintosh disks, but please save all files as text only files!!! You can also submit via e-mail, but again please save all files as text only. If you don't have access to a computer or typewriter then use a pencil or pen.

SURGEON GENERAL'S WARNING: *HeartattaCk* contains extremely small text in large abundance. Prolonged exposure may cause blindness, dizziness, bagel tossing, headaches, or anal leakage.

STORES

If you would like to get copies of *HeartattaCk* then please contact Ebullition Records at (805) 964-6111 or by fax at (805) 964-2310. Ebullition also distributes many of the records advertised and reviewed in HaC. If you know of a store in your area that should be carrying HaC or other Ebullition stuff then send the store's fax number or address to Ebullition.

DEADLINES: *HeartattaCk* is a quarterly magazine. The actual issue will be out around the 15th of the month following the deadline.

The deadlines are as follows:

January 1st • April 1st
July 1st • October 1st

ADVERTISING RATES: Advertising is available on a first come first serve basis, and please only one ad per person. All ads need to be in by the deadlines. We do reserve the right to reject any ad for any reason. Make all checks or money orders out to Ebullition, not *HeartattaCk*. Please send all ads in on paper.

Do **NOT** send ads via E-mail or on disk!!!

1/6 page	(2 1/2" x 5")	\$35
1/3 page regular	(5" x 5")	\$75
1/3 page long	(2 1/2" x 10")	\$75
1/2 page	(7 1/2" x 5")	\$200
full page	(7 1/2" x 10")	\$8,000

Kent "Gramps" McClard
Lisa "Bye, Bye, Bye" Oglesby
Leslie "Like A Teenage Girl" Kahan

THE MOVERS AND THE SHAKERS: Mike Amezcua, Brian Roettinger, Chris Duprey, Chuck Franco, Adi Tejada, Dylan Ostendorf, Graham Clise, Patrick, Dan Fontaine, Steve Aoki, Adam Brandt, Doug Mosurak, Denver Dale, Cody Duncan, Ryan Gratzner, Steve Snyder, Brett Hall, Alex Lemire Pasternak, Marianne Hofstetter, Joshua Peach, Tim Sheehan, and Noel Sullivan.

CONTRIBUTIONS: We need articles, interviews, letters, and just about anything you can think of. Most of the things in *HeartattaCk* were just sent in by random people. You can do the same. We print what

"No, we don't take credit cards." I find myself saying that more and more these days. The credit card has become a way of life. It offers an easy way to pay for things, especially with the birth of the internet. And so it is to be expected that people would want to use their beloved cards with Ebullition. But we don't take credit cards. We never have, and I hope that we never will, but unfortunately there will come a time when we will be forced to take them because with each passing day the public becomes more and more reliant on their credit cards. I will go kicking and screaming, but go I will.

But, you ask, why should I resist credit cards at all?

Well, to start with, I honestly think that credit card companies are evil. I mean truly evil. They hold a carrot in front of your nose, all along scheming to lead you into a pit that you will never escape. The ultimate goal of the credit card company is to turn you into an indentured slave. They have achieved this when you are no longer able to pay your bills. They offer something today in return for something later, but what they extract in the process is blood.

If you have credit card debt or if you know someone that does (the chances are very low that you don't know someone with a rather large debt) then you can figure out the rates for yourself. I mean really sit down someday and take a look at the worse case scenario. You might be surprised what a deadly trap these cards can be. Under normal situations most people can manage their cards. But shit happens, and people lose their jobs, or spend too much, or have to get an operation, or wreck their car. There are countless possibilities that might cause the worst case scenario to come true.

I have personally known a lot of people that have had very large credit card debts. None of these people were stupid or foolish. They just got in a bad situation and getting out simply wasn't that easy. Ironically, the more debt you have the easier it is to get credit cards. Everyone that I know with debt gets dozens of card offers a year, and if they want them the offers will turn into actual cards.

On the other hand, I cannot get a credit card, well at least not a regular card. I have never had debt. I have never taken a loan. I also have a good credit rating. I know this because I recently met with a banker to look into getting a home/business loan so that I could try to purchase a permanent home for Ebullition. The bottom line, however, wasn't whether my credit rating was good or bad, it was whether I had ever run up debt or not. The banker in fact suggested that I run up debt on my card or that I buy something small on credit and don't pay it off right away. They wanted to see that I was going to pay interest. They wanted to make sure that I was a good source of income, not that I have managed my money well, but that I hadn't managed it well and needed them. They simply don't make money off people like me.

This isn't unique to this particular bank. I didn't apply for my first card until I was around 27 or 28 years old. I was running Ebullition full time, and I had a college degree, and I had no debt, and no bad credit. I needed a credit card because at the time a lot of internet service providers would only take credit card customers since they wanted to bill you ever month. There were also a few other occasions where a credit card was helpful with rentals; it is almost impossible to rent a car without a credit card or even a movie for that matter. So I finally decided to buckle under and get a card. I was turned down time and time again. Companies simply did not want me. They would gladly give out cards to my friends that were \$4,000 or \$7,000 or \$10,000

in debt, but they did not want me as a customer. I had waited too long. It would have been easy to get a card while I was a dependent of my parents or while I was in college, but now I was independent, and my track record now indicated that I was not the sort of person that liked to pay interest.

Finally, I discovered what they call a "secure" credit card. These cards are designed for people that have bad credit and can't be trusted anymore, and also for people like me that simply don't believe in paying interest every month. Basically I opened a new savings account and my credit card's limit was set by the balance in my account. This way if I didn't pay then they could take the money from the account. That all sounds fine, but they charge me 21% interest if I don't pay within 30 days while they pay me 1% interest for the money that is in my account; money that they control day in and day out. Every day they use my money to make more money, and they offer me a 1% return, while charging me 21% if I don't pay my bill in full each month.

As I said, with my credit card I currently have a 21% annual interest rate (these rates are either fixed, or, as in my case, fluctuate with the market). I know some cards are lower than this, but this is what I am currently being charged. My minimum required payment is usually about \$8 more than my interest charges and my credit limit is \$4,400 (I have \$4,000 in a savings account to secure my card, and the bank has been oh so "nice" as to extend me \$400 credit on top of that). If I spend \$4,000 one month but find that I cannot pay then my monthly interest charge will be around \$70 for a grand total of about \$840 a year in interest. If I make the minimum payments then I will pay off a total of \$936 a year (\$840 being interest and \$96 going to the principle). This means that it will take somewhere around 30 years to pay off my debt. Obviously, I can pay more than my minimum, but the bank would be happy if I simply paid it off for the next 30 years or so. I haven't done the exact calculation, but I think the bank would make something like \$20,000 to \$25,000 in the end. Basically, I would spend the rest of my life working as an indentured servant to the card company.

There was one month when my payment arrived 2 days late. I was charged a \$30 late fee, and my interest payment due was \$40. In my case it is important to remember that they already have my \$4,000!!! It is in their bank already. So they could just take the money from there, but no they would rather charge me interest and a late fee. Why should I expect that they would use the money that they already have?

There is a reason why people with lots of credit card debt are offered more and more cards all of the time. Eventually some of these people start to use one card to pay off another card. This is the ultimate trap because this can easily lead to a point where the debt is so high that people will never be able to pay it all off. Once this happens the card company has a sure thing. For the rest of their life this person will pay the bank interest. The bank just sits back and rakes in the interest while their poor slave does all the work. This is a form of economic slavery, or, in the bank's mind, good business.

But why doesn't Ebullition take credit cards?

Well, there is still more evil to be considered. The credit card companies charge the merchants annual fees, individual charge fees, and then they also take 2% to 3% of every sale. That means that every time someone pays with a credit card then Ebullition loses money. This money goes straight into the pockets of big business and multinational corporations. If some

kid in Ogden, Utah decides to buy a Nausea LP for \$8 then some bank gets 25¢ plus a service charge of around 35¢. Do I want this bank to make money off of Ebullition? Does Nausea want this bank to make money off of Nausea? Does this hardcore kid in Ogden, Utah want the bank to make money? No. But that is exactly what happens. These fees and this percentage add up. It is possible that Ebullition could lose as much as \$10,000 a year in fees and charges. Quite frankly I don't want the bank to make that money. Not only do they not deserve it, but I also don't like the idea of giving my hard-earned money to some multi-national corporation so that they can invest it in questionable ventures around the world.

Whenever I talk to stores or distros or what not that do take cards they always say that the payoff is that people spend more money. I spent some time looking at web sites that offer merchants credit cards and every site talked about how people spend more money. Basically, what I am to believe is that it is okay that credit card companies take this money from Ebullition because once we accept credit cards people will spend more money than they should? I mean that is it, right? People spend more money than they should when they use credit cards. Therefore, stores make more money. Therefore, Ebullition would make more money. Well I don't want people to spend more money than they should. I don't want to be part of a system that tries to manipulate people into debt.

What really amazes me is that people will use their credit cards at places that they support. I just want to scream when I am standing in line at our local food co-op while the people ahead of me are buying their food with a credit card. Don't they realize that they are talking money out of the co-op and giving it straight to a multi-national corporation? Do you really want to buy hardcore records with a credit card? Do you really think that some bank should make money the next time you buy an Assuck 7"? I mean really, is that what we as consumers want? Do we want to live in a society where every single time anyone buys anything some multi-national corporation takes a little piece of the pie? I thought these companies were the enemy.

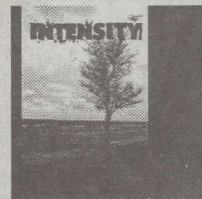
Think before you charge. Not just about your own well being, but also about the fact that you are helping to take money from the many and put it directly into the hands of the few. The banks don't need your money. These card companies are evil. They are not your friends. They are not part of your community. And don't tell me about these companies that give a small percentage away to charity. They aren't giving away their money, they are giving away your money and the merchants money, but only after they take a piece of the pie first. This is called advertising, being competitive. "Choose us, we will give a tiny piece of your money to save the deer," says the rich and powerful corporation as it tallies up the profits and reaps the seeds of your work. These companies might be a lesser of two evils, but evil never the less.

I realize that we have to use these cards at times. I have one, I use it, but I try to at least be aware of what it means to use it, and I only use it when I really have no other choice. I wish there was an alternative, but, unfortunately, credit cards are here to stay, and there will come a day when Ebullition will be forced to accept credit cards. That time will come. And then these banks can make money off of us. They can make money off of the same records that scream and yell about the evils of capitalism and the evils of big business. At the end of the day it will just be another sale and a few more coins into the coffers of the rich.

— Kent

+/- RECORDS

INTERNATIONAL DIY HARDCORE



VARSAITY BLOODPACT

+/-10 Bloodpact/
Varsity LP/CS

MAILORDER and WHOLESALE

the first price is for first class in N. America.
the second price is for wholesale postpaid in the
US, but all others must add postage.
wholesale - 3+ copies per item, ten or more total.
MI residents add 6% sales tax.

Assel 7" (distort hc grind) 3.50/2.25
Bloodpact "Oil 101" MCD (all new+cdrom) 6/4.25
Bloodpact tour CD (7", split 12"+) 8/na
Bloodpact/Reaching Forward 7" 3.50/2.25
Bloodpact/Varsity LP/CS 6/4
Colt Turkey 7" 3.50/2.25
the Control 10"/MCD 6/4
Demon System 13 "Vad Vet..." CD 8/6
Fall Silent "Superstructure" CD 8/6
Fall Silent "Life..." 7" (on 625) 4/3
Intensity "Wash Off..." CD, 8/6
Manliftingbanner CD 9/6.75
The Swarm "Parasitic Skies" CD 9/6.25
Terrorain "1988 demos" 7" (UK thrash) 3.50/2.25
Trephe MCD 6/4
V/A "Really Fast vol 1-3" 2xCD 15/12.50
What Happens Next "first year" CD 9/6
the full list (400+ items) is online, we like to
trade with other labels worldwide. we have other
activities besides selling things, but you can only
fit so much in an ad...

international rates

7"-2oz, 10" or 12"-8oz, cd=6oz, box=8oz
surface: up to 2 lbs=+\$9, 3 lb=+\$11
air: W.Hemi // Europe // all else
12oz \$4 \$5.50 \$6.50
16oz \$5.50 \$7.25 \$8.50
24oz \$6.75 \$9.50 \$11.75
32oz \$8 \$12 \$15
2.5lbs \$9 \$14.50 \$18

For the up-to-the-minute list, check out
the website or send a stamp. (IMO to +/-
Records', cash=bad risk. MC / Visa online
or ph/fx (734) 741-0813.

+/-RECORDS +/-RECORDS +/-RECORDS

PO BOX 7096,
ANN ARBOR, MI 48107 USA
www.plusminusrecords.com
kids@plusminusrecords.com



HATER OF GOD

in the works for the year 2000

MonsterX Capitalist Casualties split seven inch
Policeline seven inch
The Scarlet Letter seven inch
MonsterX discography compact disc
Seven Deadly Sins

please do not order yet

out now
Hellch ild / Word Salad split Ten Inch
limited edition mailorder only

still available
Automaton - seven inch
MonsterX - demo seven inch
MonsterX / Human Greed - split seven inch
MonsterX - st seven inch

Devoid of Faith - discography compact disc
Seized - compact disc

pricing	usa	world
ten inch records	8 dollars	13 dollars
compact discs	8 dollars	10 dollars
seven inch records	3 dollars	5 dollars

exclusive distribution
Spullition 805.764.6111

no checks
make money orders out to John J Moran

pobox 666

Troy New York 12181-666
North America

email haterofgod@aol.com



standing tall

● ● ● ● ● SWALLOW THE GODS cd/lp



"Behold the talents of Florida's best kept secret! STANDING TALL belt out heavy duty discordant &
metallic hardcore. Fans of CONVERGE, BLOODLET and STARKWEATHER will definitely know how to handle
this masterpiece. Now available through genet"

GENET RECORDS

PO BOX 447- 9000 GENT 1- BELGIUM WWW.PYRRHUS.BE PYRRHUS@PYRRHUS.BE



**ACTION- PACKED
HARD-CORE CHAOS**

out now \$8.00 ppd
**run for your fucking
life LP**

NEW
CURTAINRAIL JOHN BROWNS ARMY
<http://members.xoom.com/gloomrecords/>
split 7" \$3us- \$5 them

GLOOM RECORDS
P.O. box 14 253
Albany, NY 12212

The Last Forty Seconds The Chase

winter tour

December 26	Reading, PA
December 27	Richmond, VA
December 28	Clemson, SC
December 29	Florida
December 30	Atlanta, GA
December 31	North Carolina
January 1	Charleston, WV
January 2	Washington, DC

*= we need help!!! So please if you can help, get in touch! Call Andy at 413.586.5475 or email andy@thelastfortyseconds.com, or just to say hi! Post Office Box 462 • Northampton, MA 01061 www.thelastfortyseconds.com XXX

OUT NOW!

THE STREET ENTERS THE HOUSE



NEW CD Comp w/Malefaction, Swarm, Legion, Countdown To Oblivion, Submission Hold, Wadge, Frenetics, Blastcaps, Star Pupil etc... \$8 PPD

And these:

Drunk/Goatboy LP...\$10
Drunk...again CD...\$8
V/A "GO!" double LP w/50 Canadian Bands!! \$12
incl. Propagandhi, Acrid, Grade, etc etc
V/A "Fuck The Commonwealth" CD \$8
incl. Uranus, Submission Hold, Kops For Christ, etc

upcoming: SUDDEN IMPACT "Freaked Out" CD
Insane list of titles @ the FOBP chumple
distro list/auction/rare/new/punk/hardcore/

Fans Of Bad Productions
3-225 bagot street, kingston, ontario
k7L 3g3 canada
www.inkingston.com/fansofbadproductions

ATLAS DISTRO

this is some of the shit i have:

- Ebola/Servitude 7"
- Grievance "miranda" LP
- The Cole Quintet LP
- Countdown To Oblivion
- Born Dead Icons "work" LP
- Orchid/Jeromes Dream - skull shaped 10"
- Hacksaw 7"
- Hog "hombre muerto" 7"
- The Oath "transatlantic thrash terror" 7"
- Death Wish Kids
- Remains Of The Day 7"
- Usurp Synapse/...
- By All Means "fine a qui" LP
- Hangman demo (ex. in the red lake is poison)
- Neil Perry/A Satellite Crash LP
- Klamer Rouge 7"
- Charles Bronson "complete discography"
- Scalpblood "on whose terms" LP
- for a complete list write or call
- po box 11046 portland or 97211
- or visit the website www.atlasdistro.com
- or visit the atlas distro "store" 2603 ne summer st-in portland (call first)
- also available at portland diy shows
- Systat "black smoker"
- Switchblade
- DS-13
- Deaththreat
- Stack/Narsaak 7"
- Totalitar
- Sewered Head Of State
- Anasazi
- Fear Is The Path To The Darkside
- Insult To Injury
- Racebannon LP
- From Ashes Rise LP
- What Happens Next
- Books Lie CD/LP
- His Hero Is Gone the plot sickens! LP
- Notorius LP
- The Red Scare LP
- Funeral demo
- Harum Skarum
- Program C

KAFKA

new school hardcore
**compact
justice**
emotional hardcore
presenting
prometheus

split cd in cooperation
with Invictus crew rec

To receive it send 6\$ ppd to:

c/o Villa Luca
via cadighiara 18/14
16133 Genova, Italy
kafkahr@tin.it
<http://run.to/kafkahr>



Rocky Votolato

A Brief History M-CD

The new release from this indie folk master and Waxwing member. Featuring Seth Warren of Red Stars Theory on violin. \$8ppd U.S. // \$10ppd World

try . fail . try

We Deal In Lives CD-EP

The gVolt Records 7" re-released on CD. Fast and furious political hardcore from Jersey. Awareness broadening and booty shakin'. What more could you want? \$7ppd U.S. // \$9ppd World

Situation At 1200

De-Luxe CD-EP

Swervedriver, Catherine Wheel, Hum, the Smashing Pumpkins. You may not like these bands, but they do. And it shows. Go ahead and buy it . . . We won't tell your hipster friends. \$7ppd U.S. // \$9ppd World

Eventide #6

It's a magazine. You read it. \$2ppd U.S. // \$4ppd World

www.yourbestguess.com

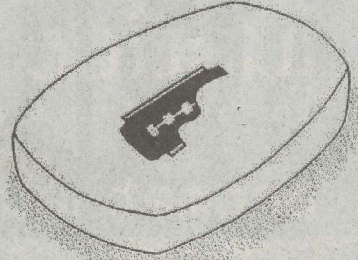


YOUR BEST GUESS

PO Box 64
Denville, NJ 07834
Checks payable to Toby Carroll



SECRET SERVICE
DISNEY VIOLENCE
7 SHARED RECORDS
4 BLOWN YOUNG



A bar of soap is implanted with a razor. While lathering up or showering, the blade will eventually be exposed, causing a self-inflicted slash. Not likely to be fatal, this device is a terrorist weapon of warning or intimidation.

Two South Florida bands one amazing 7"
Gbbbs:0003 \$3.50ppd

Good Bye Blue Skies(records)



p.o. box 1306
Tavernier, FL 33070 (usa)
Ph: 305 453 9720
Email: goodbyblue@aol.com
Pay: Lowell Donofrio

song of zarathustra "the birth of tragedy" cd
kepler "fight, fuck, fail" cd

shotmaker 2cd discography and "mouse-ear" lp repress

sean na na "return of the unicorn" cdep

the hex "no car" 7"/cdep

the anasazi "calculating..." lp/cd

party of helicopters "mt. forever" cd

black dice "untitled" 10"/cd

camera obscura "to change the shape..." lp/cd

the next shit

www.troublemanunlimited.com

Feasting on scraps from the master's table

The JanMichaelVincentCarCrash

a cobra trilogy cdep

Insane jazzgrind metal from Seattle, produced by Kurt Balou of Converge

GOATSBLOOD

debut self titled cd

The sickest, most evil heavy grind, crust, sludge metal from Canadas rotten social underbelly.

MOLEHILL

comfort measured in razor lines of southern fried doom sludge. nasty heavy chaos out of Alabama



Rage Of Achilles

secure online credit card ordering and more at :
www.rageofachilles.clara.net
sludge . doom . hardcore . grind . metal



TwoFingerPoint ShveMcNew

4-song cd-ep available now



**SoGood
Records**

p.o. box 52128, Ottawa, On., Can, K1N 5S0

sogoodrecords@hotmail.com | www.twofingerpoint.com

THE NATIONAL ACROBAT



ADAMS, C.



PATTERSON, E.



PATTERSON, R.

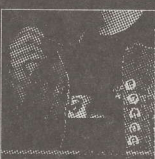


GEORGE, S.



STOSBERG, P.

CAN'T STOP CASPER ADAMS



the national acrobat "can't stop casper adams" seven song compact disc. eight dollars postage paid. available now from status recordings.

also available: state route 522 "retrospective" cd 10 songs \$10.00 · the casket lottery "lost at sea" 7" 2 songs \$4.00 · curl up and die "the only good bug is a dead bug" mod 6 song \$8.00 · reflector "where has all the melody gone?" cd/lp 10 songs \$10.00/\$8.00 · go to www.statusinc.com for more mailorder info.



status recordings | po box 1300 | thousand oaks, ca 91358 | usa | www.statusinc.com | info@statusinc.com
distribution: lumberjack | www.lumberjack-online.com | info@lumberjack-online.com

Catchphraze Records



Urine Specimen "raw" 7" \$3,4,5

Sea of Deprivation LP \$6,8

Contravene s/t 7" \$3,4,5

Moral Hazard/Chupacabra split 7" \$3,4,5

Axiom/Church of Nihil/Autonomia split LP \$6,8

Misanthropic "open up & take your bullet" 7" \$3,4,5

Carol Ann "score to settle" 7" \$3,4,5

We also have a mailorder catalog of over 200+ records, tapes, cd's, zines, videos and more from political punk, crust, grind, etc. bands and people from all over the world. please send one 35 cent stamp (U.S.) or an IRC/\$1 (world) for full catalog. All record prices listed above are postage paid. Please make checks/money orders out to either Shelly Delbridge or Eric Corder, not Catchphraze. Cash is fine too but its at your own risk so hide it well. All payments must be made in U.S. funds only please. Distros/stores/etc. please get in touch for wholesale rates. Thanks & take care



Catchphraze Records // Catalyst Distribution

P.O. Box 533

Waddell, AZ. 85355 usa

<http://www.angelfire.com/az/catchphraze>

catchphrazerecs@hotmail.com

xoxo to all who helped with tour

books lie LP

(cd available on
satellite transmissions)

your adversary

10" and 7"



po box 52
nyc 10276

checks to adam paterson

YOURADVERSARY@EARTHLINK.NET

LP-7\$

7"-3\$

10"-6\$

LETTERS

Dear Jason Steed and *HeartattaCk*:

Hello, my name is Sean. I read your letter in *HeartattaCk* #25 with sadness but without surprise. By responding to you naturally I am assuming that things went down as you described it, and that you are not lying, although your point of view is obviously inherent. I would like to describe a similar situation that I went through years back, and although the circumstances were extraordinarily different than yours, perhaps you can find, if not comfort, then a lesson of some sort. Perhaps I would like to get this off my chest as well.

I, too, was accused of rape, but in a more indirect (and thus cowardly and more destructive) way. Indulge me for a minute: there were a couple of girls who I was rooming with at the time, who I had known on and off for a few years. I'd rather not name names, because I'm not seeking to exact vengeance here—time has taken care of that. We had our ups and downs, our arguments and battles, mostly over the whole boy-meets-girl-meets-punk rock kind of opinions that fill up the letter pages of *HeartattaCk* and other 'zines. We prided ourselves on having outsider (and thus, more "valid") opinions of the punk scene, they with their militant radical-girl feminist-class-race critiques and me with my queer-male take on hardcore. With all due respect, they were quite serious and passionate about their cause, whereas I eventually felt my works were done mostly for the sake of amusement, satire, perhaps a bit of inspiration and to keep myself from going crazy—but I knew that I wasn't going to change the scene.

So what happened was this: I moved in to a new place with my then boyfriend Mike, a sweet kid who was admittedly having some identity crises and who was not involved with punk in any way. One of the girls came up to visit one night, and she and Mike went out drinking while I stayed back. They were acting really silly and over the top and I didn't want to get involved—I figured they'd have more fun if I hung back. Boy did they. I stepped down to the store while they were still out, and when I got back there was music blasting from his room—a typical annoyance I endured living with him. I knocked on his bedroom door twice (uselessly, since a shotgun blast wouldn't have penetrated the thumping bass coming from his stereo), and, thinking they couldn't hear me, walked in on them, to find them on the bed, on top of each other, grabbing and pawing and slobbering, making out, grunting, etc. I was only in there for about three seconds, but the image is permanently etched in my brain because it was the least attractive-looking coital union between two humans I've ever seen and I've seen some shit, let me tell you.

Anyway, I just left. The funny thing is, they never saw me enter the room. Out of respect (and amusement that Mike was getting it on with a girl—I would kill him later) I decided not to say anything just then, that getting out of the apartment was the best thing for them and myself. I wandered around a bit and then returned home, where I confronted Mike after she left. He couldn't believe that I had been standing in the room and tried to deny that anything happened, but he's a rotten liar. I do believe him in that full-on sex never actually happened, though—just a lot of third base action maybe. We argued for a bit but the truth is I wasn't that upset; I know he'd never done anything physical with a female and maybe he had to get it out of his system. It may sound weird to you but how can you really say that you're "gay" if there's that unresolved doubt in your mind? So, cool, he did it, but we still love each other,

moving on. I didn't think about her perspective that much, but since she was always very dominant and clever, and since Mike did not have the strongest, shall we say, typical-guy ego assertiveness, especially when drunk, I wasn't too happy with her at that moment anyway. I figured they knew what they were doing and it was between them. Case closed.

Case OPEN! A couple of weeks later I showed up at a Food Not Bombs meal prep only to be glared at, avoided and finally escorted out by the other girl—the best friend of the girl who messed around with my boyfriend. Apparently Mike told her that I had caught them in the act but then left. As fast as you can think, this got abstracted into me watching them get it on the whole time like some kind of malicious voyeur or pervert; and before you know it, she was telling everyone that I had raped her. That I had somehow raped her.

I'll say it again, for emphasis: SHE who had messed around WITH MY BOYFRIEND, and under my nose, in my own fucking apartment! I realize now that NOT CONFRONTING HER about Mike and deciding to be cool and liberal about what happened was my worst mistake. See, she has made a career out of bending the ideals and critiques of radical politics in order to manipulate and abuse men, and other girls as well. I have seen her and her friend do this across the country, to several of my friends, but while it was happening to me I didn't have this perspective because my support-base and self-respect was demolished. This is what really twisted me up. The punk scene really showed its colors to me after all these years. Everywhere I went I was avoided and ignored, and people in other scenes around the country used it as an opportunity to spread all sorts of other stories about me. See, I was then the publisher of a 'zine called *Positron*, which was a tongue-in-cheek, but articulate, queer straight-edge hardcore 'zine which had never received anything but respect from the people whose opinions I considered mattered. But at the time, there was just NO ARGUING the charge of rape from a radical girl whose politics are supposed to be right on, because these politics, when used for the purpose of manipulation and not empowerment, assume the male to have an indefensible position as a victimizer and misogynist—even in circumstances so bizarre and far from the truth as in my own experience. Again, just to break it down, for those not paying attention, this is what happened: I am gay. She messed around with my boyfriend, who likewise cheated on me, behind my back. I never was near her, nor entertained any desire to be. I caught them, and for her embarrassment of this I was branded a rapist, and ostracized from the scene. Fuck her; she raped me.

After being verbally maligned at a Los Cruces show (ironically, the very one where Martin came out as gay publicly to the Chicago scene) I left the scene for many years. I felt numb, hurt, and feeling like all the emotion, work, and energy I had invested over the years to be disposable. It was three or four years before I even confronted how angry this had made me. I'm sure someone out there is relating to this, just as I'm sure that many out there are shaking their heads in mock sympathy at this lying, poor little white boy who finally got a taste of his (sex's) own medicine. Maybe I shouldn't have let it get to me that bad. I'm not trying to be a martyr for the wrongfully-accused sensitive male. Maybe all the feelings that I had buried over the years over the realization that as a gay boy in the hardcore scene I am never going to be truly happy or emotionally fulfilled finally exploded, or I used it as

an excuse to explode. In other words, the scene's rejection of me, without argument or discussion, was paralleled by my rejection of it and what it pretended to stand for.

Nobody questioned the truth of the charge, or even bothered to ask if it was an exaggeration. "Rape" is an incredibly loaded and complex word. I only urge that anyone using it, should they find themselves in the unenviable position of needing to use it, really think about what it means and what you're saying. That's my only soapbox statement. I'm not even going to bother broadening a discourse of this for the sake of scene politics; what I experienced and learned from this, I decided, was personal and not anyone's business, plus there is no blanket statement you can make that could ever deal with this issue.

Since I never spoke directly to her again, there are things I'll never know, the main question simply being: why did she do it? Was she embarrassed? Was it her pride? Did she really dislike me or the things I did? Jealous of Mike and I? What did she have to gain by making herself into a fictional victim, using a situation that she had orchestrated? Are gay males a threat to her politics, being the one group she can't relate to or manipulate?—she tried some other, similar stunt in an attempt to discredit a gay male friend of mine who was active in the San Francisco scene some years later.

I don't know and don't care. Time and maturity will sort her out. And there is only so far I can go accusing the "scene" of betrayal or complicity when I know full well how narrow the reality-tunnel of the punk scene is.

With that in mind, here is a conclusionary digression; see what you make of it: Anthropologists and social theorists and people like that have long noted and studied the fact that social experience is "observer created"...that is, that expectations of behavior within a social universe enact a self-fulfilling prophecy on the individuals participating in that society. In other words, to quote Robert Anton Wilson, "Every society gets the close approximation of the behaviors it expects from men and women." Never is this more true than in our punk and hardcore scene. I could go on a bit here but I'd rather let you think about how this might apply to your own experience and scene and the people around you whose behavior seems "more natural" than those outside the scene. I will throw this out however: a society that continuously expects the worst from its men will get it, in the same way that a society that expects itself to be in continuous reaction and conflict to dominant social practices will probably find itself in a constant state of irrational defensiveness and paranoia. Unfortunately the survival of such a society, like in *Starship Troopers* or 1984, means creating a state of permanent warfare, in that we are always creating battles and finding conflict for ourselves where there is none. Fortunately, my conflict with the punk scene is finally over, leaving me to sort out all the other wonderful complexities and conflicts in life elsewhere.

Peace to you all.

—Sean; positron@enteract.com

HeartattaCk,

Just thought I'd join in the debate on race (issue 26), responding to Matthew Callan. He made a number of points which struck me as flawed or ill informed. I feel it is important that other views and facts are presented.

Firstly, Matthew's claim that all rock related music originates from early blues and is African-American only is only partly correct. The various music genres as we know them came out of America's south, a very particular condition existed in this region: namely a large population of black and white working class (mostly very poor), who were living in close proximity for a long period. The traditional forms of music (African and European) known to each eventually combined and/or influenced the other to create new

sounds, ultimately leading to rock, jazz, r&b, etc. Like many things in life things often are not so easily defined, there are very few purities (as this letter will further explain). Please note that I'm not attempting to claim rock, punk, etc., as a white invention. No one "race" invented those musical styles though the black influence is great. America's south (socially, politically, ethnically) is entirely different to those found in Africa and Asia; this had a great bearing on the music produced. I do not think it is a coincidence that such music came out of the US and not elsewhere.

Matthew also says that whites only produce bad art and bad music (though I'd agree, of course, about the politics): that's ridiculous, even childish. Matthew, remove those blinkers and experience some of the world—not everything you call white is so terrible. Don't hate yourself so much, your self-loathing was painful to read. You seem to think that to reject the white governing system it is necessary to deny your own heritage (the good and the bad). There is no point in white people trying to run away from who they are or what they are a part of, we should be trying to change ourselves for the better, and if we can spread that influence around us, then that's good. What matters are those things that are important: respect for others regardless of race, culture or other possible divisive elements. There's no point in denial—understand yourself and adapt.

Matthew's assertion that punk and other "white" music cannot "match the urgency and energy of the most run-of-the-mill hip-hop" is laughable. The term "run-of-the-mill" is open to interpretation. Should we all buy Will Smith CDs just because it's hip-hop, or stock up on all that syrupy r&b/rap crossover stuff just because we should believe it is urgent and has energy? Are you saying that hip-hop is "authentic" in comparison to "white" music? Is hip-hop the authentic sound for all black people, or just young black people, or just young black males? There's a lot of powerful music in the world, hip-hop has some of it, but there's lots more besides.

Matthew uses the idea of race as a political construct to make his case; fine up to a point, but, like many of those in academia, you take it too far. Your assertion that the early migration of Irish to America led to the Irish being regarded as something other than white, for being poor and Catholic (i.e. not part of the governing hegemony), and came to live side-by-side with black people and ultimately racially mixing, later leading to some sort of separation as the Irish joined the "white world" as they grew more successful, became good Americans—besides miscegenation was unacceptable to the rest of America. I don't know where you got this idea of large scale mixing between Irish and black people from. Look to the plantations for evidence of race "mixing" (i.e. rape) and the result that America's black population has a high percentage of European DNA.

The Irish position is a complicated one. Europe had gone through centuries of wars and wars of religion horribly splitting the continent up to into various camps. Ireland following the Reformation decided to largely remain with the bigoted, life-defeating and superstitious Catholic Church. Add to this Britain's murky history of Machiavellian goings on, religious intolerance and the like. All Catholics were seen as traitors and in league with the devil, so what happens? They become marginalised and demonised. It is not Irishness itself that was the problem, but religion and class. The working class Irish (like all other working class people in Europe at the time) were vilified. The working class has always been treated like shit everywhere. All this ugliness got transferred to the USA, a nation founded by religious bigots.

If you looked at the history of the British Isles you would realise that the Irish have been involved closely with colonial expansion as soldiers and settlers (e.g. N. America, S. Africa, the Caribbean, Australia and New Zealand) and the exploitation of native peoples (e.g. stealing countries otherwise known as settlement). Like any people of the last few centuries, the vast

majority of the world's population being poor and looking for a way out, young Irishmen would join the British army and navy helping the rich and powerful to achieve their ends with little benefit to themselves. I'm not saying that the Irish are to blame for European colonialism, that would be foolhardy, but that the working classes of all countries find themselves in desperate conditions and often take whatever opportunity arises to escape, even if that means some other bugger gets trodden on in the process. (N.B. up to a third of the British army during the Napoleonic wars were Irish; these days a disproportionate number of (working class) Scots are in the army compared to English soldiers, though the population of England is much larger than that of Scotland's.)

In Britain it wasn't just the Irish who were mistreated; once the Industrial Revolution got fully going none bar the rich and powerful were free from exploitation, most folk being dirt poor. See Richard Oastler's Yorkshire Slave Letters for information on factory conditions and exploitation in England's northern regions, even some slaveowners were shocked by what they saw! Biologically speaking few populations remain "pure," especially in populous and neighbouring countries. Over many centuries Britain and Ireland have traded, fought and settled. The ethnic origins and gene pool of these islands consists largely of Anglo-Saxon, Viking, Celtic and Norman. The emphasis from one ethnicity to another varies only by percentage in each country (England, Wales, Ireland and Scotland) and even then I really don't see any huge difference between these ethnic identities in the first place. Differences lie in culture, tradition, religion and at one time language. Not race or ethnicity. What I'm getting at is one should not see Irishness as distinct from other European ethnic groups, more a variation on a theme. Class, politics and religion are what gave so many Irish people problems.

I'll end there, I just wanted to keep it fairly brief—hope that wasn't out of synch with the debate on race. Feel free to respond.

Thanks,
Ben/Southampton, England;
Z-503@fsmail.co.uk

Hello **HeartattaCk**,

I just had something I wanted to mention. In issue #26 my 'zine *Rehash* was reviewed by Steve Snyder, I believe, and it was a good review, so I'd like to thank him for that. The only question I have is why did he assume that I was a guy? I really don't make any references in my 'zine as to what gender I am, and my name certainly doesn't give it away. So I'm really, honestly curious as to why he assumed I was a male. A lot of people, upon reading my 'zine and writing to me, seem to have the same impression. I wrote a column in that same issue about experiences I've had, and mentioned not judging a book by its cover and I guess I'd just like to reemphasize that statement. Even though I was irked enough to write this, I don't hold any grudges. But I would like to say this... I love punk, I love thrash, I love '80s hardcore, I love grind and crust, and especially anarchopeacepunk. I know what the fuck I'm talking about, and I am a female. It's the little things that make a big impact. Thanks for the space.

—Zanne Rehash
PO Box 201/Troy, MI 48099-0201

Dear **HeartattaCk**,

(Oh Christ, I thought I'd never have to utter those 2 words. Let me start again:)

Dear Fucking Assholes,

(no, wait, too predictable. One more try...)
Dearest Friends in the Hardcore Scene (not to be confused with a Community):

There, that's got it. This is a response (not to be confused with a defense) to last issue's letters about

the No-Bosnia-Playing Asshole status of Ruination and Bloodpact. I know Andy and probably others wrote letters which are far less cursatory than my own, and more people-friendly, but I just wanted to get a few things of my own chest, if that's not too counter-revolutionary for you all. This attack and defend style forum never gets old, by the way. Always pushing us on to new heights. Sort of like a big denunciation meeting. I'm glad we're still all so concerned with keeping our motives pure that we'd rather send accusatory letters to HaC about something like this rather than contacting the band itself. But that IS how we do things, so unfortunately I have to address this to 10,000 other kids who this has nothing to do with but will undoubtedly feel the need to involve themselves. And to you I say... fuck off.

I sing in Ruination and I can't stress enough that, with the exception of the kids from Bosnia, I/we don't owe a single fucking one of you any explanations as to why we never made it to that show. So, anyone who ISN'T an eastern European hardcore kid who tried but failed to see Bloodpact and Ruination play in Bosnia in mid-May of this year, shut your festering holes before you even start. I know this drill all too fucking well.

Anyway, on with the story. I don't know if our reality counts for much in this arena, but this is what happened in our reality and the reason we never made it to that show. Whether or not any of you accept it as valid, I could care less. I'm going to say this once and any amount of retorts, complaints and the general, predictable pissing and moaning that I've learned I can set my watch by, you can keep and bat back and forth as long as you like.

We were on tour all May. It was a great time and we came away with a million stories and experiences, and a debt of gratitude to a lot of amazing people who I could not even begin to list, or thank enough. Our driver Dagmar was a machine. She was awesome. An awesome person, an awesome driver, the works, and whenever we had to make any unforeseen decisions or changes, we did so as a group.

As anyone who has been on tour somewhere out of their element could tell you, you are pretty much at the mercy of information, especially where you do not speak the language. This means what you read, what you hear, and what's in the news. In this case, we were in Hungary, just outside Budapest, when we had it out about Bosnia. Having heard that some kind of violence had broken out there, some of us wanted to skip it and some wanted to go anyway, and we had to have this big old sit-down talk about it. The next night, in eastern Germany (the night before Bosnia) we were still undecided. Our driver had her own reasons for not wanting to go, both political and personal, and we were not going to disrespect her wishes if she felt unsafe. Added to which, the only contact we had with The News was a phone call to Dagmar's mother in Germany who had caught word that a politician had been assassinated in Bosnia that night and that more fighting had broken out around Sarajevo, which it seemed we had to go through. And as no one, even Dagmar, could communicate in Bosnia and we had a red light going off around us that said "North Americans," we decided against it.

Misinformed or not, we were forced to make a quick decision. We were unable to contact anyone in Bosnia to confirm anything and we thought the likelihood pretty high that if there had been some kind of localized turmoil in Bosnia, the show would be canceled when we got there. And no, of course we didn't know the exact proximity to danger. How could we? We're from the other side of the world. Yes, we all live in large North American cities where scary shit happens every day, good point, and a van full of Bosnian kids (or ANY kids) would be likewise at the mercy of their stereotypes if they were in such a predicament in a foreign part of the world. We can't take personal responsibility for the fact that the world is misinformed about Bosnia. It sucks and hey, now we know better, but at the time we didn't, and we were perfectly entitled to the judgment call we made. That's my point.

My own belligerence aside, I guess the reason this pisses me off so bad isn't because the kid was mad. Hell, they drove like fuckers and we didn't show up. That sucks. There's places we drove for a day to and the show was off and that sucks too. But for any number of reasons, it happens once in a while. The thing that pisses me off here is the number of stupid implications. Mainly, that N. American bands have so much time and money to kill, they skip off to Europe for a summer vacation, rip off downtrodden Europeans and then return home to their perfect lives with big fat bags of the kids' cold, hard cash. Bullshit.

It's DIY hardcore. You lose money you don't have. Your relationships suffer. You come home having slept 6 hours in the last 4 days and go straight to work till 4 am because the rent is already behind. And you do it all again the next chance you get because it's in your blood and it's the life you choose, and love. No, we do not use guarantees as a deciding factor to playing shows. We've played to 10 kids, we've played to 500. Yes, there are bands that pull a lot of bratty bullshit on tour and might justifiably give European kids/promoters a bad impression of "American bands." All I can really recall from tour was sleeping in squats and on friends' floors, pissing in bottles and eating lots of RitterSport marzipan. But there may have been a few cocaine-ridden nights at the Weimar Hilton that are escaping me. And the gullible-American-at-the-mercy-of-CNN stereotype was in this case, our driver's mother, in Germany. Maybe someone over there can take it up with her as to what news station she watches or recommend a better one.

That's the story. To the Bosnian kids, sorry. It was the only show on the whole tour we had to bail on, and it sucks that it didn't work out. We may be punk but we're not bulletproof, and we didn't know that we were not facing that kind of situation.

To the rest of you, if you still have a problem with it, you are more than free to stick it up your ass. Keep up the good work with the blacklisting and witch hunts. I don't know what I'd do with my time if you didn't keep me so busy jumping to meet your approval. Thanks for your ceaseless efforts to make me be the best Chris Colohan I can be.

XXX Chris Colohan, Vice President of Marketing and Development, Ruination.

P.S. More snizz shots, less pissing and moaning.

*Oh yeah. And Daryl Vocat? Just to respond to your tear-jerker of a tirade about Countdown: yeah, you're right—you DON'T understand what's going on in Toronto or the events of past years leading up to it, or who really has a clue and who doesn't, and it's no-one's responsibility to play "Jump/How High?" and show you we're good enough for you. It's always a pleasure to reinforce someone's persecution complex, though. And as for T.O.H.C.? At the risk of sounding like an American, Love it or fucking leave it. "Your words," as the saying goes, "will NOT leave me scarred" and yes you CAN eat a bag of shit.

HeartattaCk,

The Dead Kennedys sang about "anarchy for sale," and now I wanna write about... Attitude For Sale.

Saturn is a "different kind of company," Apple tells us to "think different," and Dodge is even more to the point, their slogan simply being "different." Along the same lines is Coors' new campaign, encouraging us to "be original" (to be interpreted as "drink our beer"). They want you to buy their mass-produced products of individuality, just like millions of others have. Wait, that's not being very "different" or "original" is it?

7-UP is trying to make a come-back, telling us to "make 7-UP yours" as we catch the double-meaning, giggle lightly, and reach for our wallets. Some damn shampoo uses Tom Green-style commercials to peddle their crap, and a deodorant, well they actually have Tom Green! They're on our side, like Sprite. These

companies are a little quirky, skeptical...just like you and me!

WRONG. Actually they are white men in business suits, who hire young fresh minds to market their products made in some dirty factory by (probably) over-worked and (probably) under-paid people. Silly me, I always thought it wasn't cool to be predictable consumers and I always thought it wasn't hip to be duped by advertisers into buying a lot which means you having to work a lot to pay for all this junk (remember more work=less time to play) that ends up polluting the fucking planet in the end... Silly me.

Bleeped out words, censored body parts, all things extreme and in-your-face are yours if you can just pay the price. They have attitude for sale. Don't buy it.

—Edward Zapala; picard123@aol.com

Hi *HeartattaCk*, stood-up Eastern European thrashers, and the DIYHC Quality Standards Review Board,

Hopefully, this squeezes under the deadline and can run as another side to the "Bloodpact/Ruinaton canceled a show due to a lack of solid information" columns in the International issue and Chris from Ruination's response in this issue. Despite the ideal that came along expecting everyone in a band to agree on everything so they can have an air tight political platform espoused in their lyrics, people are still individuals even given their collective expressions. People seem to wish it was the other way sometimes, most likely for convenience's sake, so they can put people into little labeled boxes as quickly as possible. My point is people have different perspectives and reactions and under the microscope of the scene this is sometimes forgotten or ignored. So even though Chris and I are both in Ruination, here's my different take on the same subjects.

Brief synopsis: a million miles from home with certain members of our 9 person tour turning apathetic and leaning towards mutiny, we canceled a show due to a lack of solid information regarding political violence in what we thought was Bosnia, but actually was in an entirely different country. Oops. I voted that we should go, but backed down to respect the others who felt they would be in direct danger and were not comfortable with that. So I sleep easy at night.

Now, to respond to some of the thing Chris brought up. First, Hungary was the night before Bosnia. If it had been Germany, we would have had access to the internet and German-language news, and could have figured out what the hell was really going on. Just a minor point for clarification's sake.

On to the issues... I think people do have a right to form opinions on other people's actions. If some band acts like rock star dicks or are backstabbing thieves or rapists, I'd like to know so I can avoid working with them. I think people should be publicly accountable for their actions since in the DIY community, everyone should be active participants rather than just consumers and spectators. You should have access to information that might influence who you are willing to work with or support.

But! When you have a problem with someone, contact them first directly, do not just blab all over the pages of a 'zine with a print run of 10,000 copies. Whether it was our new Eastern European pals saying we were jerks for canceling, or a columnist publicly decrying a band for throwing wet paper towels around (oh, the tragedy), either way it's fucking lame to slander someone to such a wide audience without calling them out directly first. Duh. I don't think Chris means to parallel American jingoism by saying "TOHC, love it or leave it," I think he means "have a clue, try to have some understanding of a situation or a person before you form an opinion and open your mouth" and I wholeheartedly agree. Pretty simple stuff.

If I am ever lucky enough to tour Europe again, I know it would work best and be totally worthwhile to dedicate a couple of weeks to Eastern

Europe. We had some of the best shows of the tour in Prague and Warsaw, and I have some of my fondest memories from staying up until 4 in the morning talking with my friends Robert and Aga. If we had two weeks there instead of one day per country, it would make border crossing so much less stressful. The way we did it, if we had been detained at one border, it could have blown the next three shows. It could also shorten the drives, making it more reasonable to play risky shows, as opposed to driving 20+ hours round trip to maybe not have a show. I guess for cry baby American bands who want 1000 DM a night, it is best to stick to central Germany. Despite our jerk ass cancellation, we want to be where the action is. The DIY community seems so much more valid and vital when it is put into action everyday in places like Eastern Europe, like in Weimar where they thought the squat had a good chance of being attacked by neonazis during our show due to a local political dispute, or in Poland where all the music is done on tapes with awesome packaging and translations because the local economy does not cater to CDs or vinyl. I wondered for a while what kids in places like South America or Bosnia could relate to in what is so often an American leisure class distraction. It showed me that there is some validity to all this noise, and that with effort, it can mean so much. So in places where it takes the most effort, it seems to mean the most. No wonder it all can be such watered down shit in the States, where it all comes comparatively so easy.

In the aftermath, two of the members of Bloodpact from that tour left the band in the following months, but the original drummer and two new guitarists are in, so we're gearing up to push this misbegotten scene towards the potential it has (as shown in places like Warsaw or São Paulo) or make it die trying. Hardcore, live it or leave it, fuckers.

For further nitpicking or correspondence...

—Andy

Bloodpact/Ruinaton

PO Box 7096/Ann Arbor, MI 48107/USA;

andy@plusminusrecords.com

Dear *HeartattaCk* readers,

A few months back, I picked up the "Punk Parenting" issue of MRR. At the time, my daughter Ceara was only about a month old. Crazy as I was about being a new parent, I was reassured by the stories I read in that issue. Having shaped my social/political views within the context of the punk scene for the past 15 years, I was worried about being able to stay true to some of my ideals. Reading those stories got me to thinking that what is most important as a parent is to not feel like you're alone, facing the challenges that the status quo poses. There are a lot of parents out there who DON'T want to raise their kids on TV, consumerism, and other evils that threaten the minds of our little tykes. I've done a lot of talking about the generations to come who will inherit our mistakes. It's a totally different thing when that generation is propped up on your hip, depending on you so much!

So, I figured that it was time to do a 'zine for parents who are trying to think outside of the box. It's a tough job, but I wouldn't trade it for any other. I'm looking for submissions for the first issue. I don't really have a theme or a direction, but I'd just like to see what comes in and go from there. Birth stories, your kid's first show, dealing with folks who doubt you, teaching your values—whatever you want to write about. Use whatever format you like (typed, handwritten, e-mail...). Let's get some kind of community going! And let's have some fun doing it! You don't have to be some mohawk-mania punker to contribute, just sincere!

Well, now the baby's crying, so I have to go. So write me! Really!!

And if a 'zine like this already exists, well, I guess now there will be another one!

—Brendan/305 Mill St./Winston-Salem, NC 27103; mrgannon@usa.net

I love hardcore punk. Fast, angry, raging, political hardcore punk. But that definitely isn't the only kind of music I limited myself to. Everyone one has those mellow, thought provoking moods were the mind wanders in every direction. When those moods come, I listen to Cerberus Shoal. No other band like this has inspired so much in my life. So after an entrancing show of theirs in Memphis, I decided to sit down with them in front of my tape recorder. This interview is about a non-punk sounding band still being involved in the punk and/or DIY scene. Also it's about the importance of art as a form of expression that can possibly be a revolutionary or political vehicle. Maybe this proves that punk isn't a musical sound and that it is constantly evolving. —Jonathan Lee

The players are:

Chris Sutherland=bass/vocals/percussion

Colleen Kinsella=keyboard/vocals/bells

Caleb Mulkerin=guitar/the saw/other

Tom Rogers=drums/percussion

Erin Davidson=bass/dovebar/percussion

(Tom had a bad case of poison ivy on his feet, so we'll make that his excuse for not talking.)

HeartattaCk: What is punk in your opinions and do you still consider yourself connected to that community? Like do you still call yourselves punks or in a punk band?

CM: I think punk is a set of standards that you've chosen to live by having nothing to do with clothes or fashion or whatever. The way you decide to live your life and the things you choose to do with your time.

CS: Punk is an ethic of, like basically what you were saying, picking what you want to do with your life with no consideration to trend or other people—not being inconsiderate but choosing your own way and sticking to it. I think it is inherently rebellious, and just your ability to keep your integrity and pursue what you wanna do without compromise. As long as you do that you can be or are punk. I mean there a lot of punk adults, there is a lot of punk whatever in any field. There are people that choose to do things differently, to the beat of a different drum and therefore makes it not easy and makes their road much traveled and I think that's all a punk attitude.

HaC: So do you still consider yourself punk?

CS: I definitely consider myself like a... I definitely know what I want to do and I know how I want to do it. I know what makes me feel good and what doesn't. I try to stay as close to that as possible and therefore, yes, I think I'm punk. I think I don't really listen to what others are saying or doing as far as what I would like to do. So that keeps me in a punk mindset.

CM: I think though in a lot of ways, it's like, we live in Maine so it's pretty far away from the "scene."

CS: I think even the fact that where we go play, even in our town, the one thing we get from people whether they like our music or not is that it's different and that they might not of heard or seen it before. To me that would be punk because it's not a style, it's not fitting into any pre-set corporate category. I mean anything can be categorized but I think that it would make us punk to the punk.

HaC: Why do you continue to play punk shows or punk venues when the sound isn't the basic, raging 3-chord progression?

CS: Necessity. I guess that's number one. We like to tour and we like to get out of our state and out of our safe little home and go out and meet people and play music and spread our music. That is important. Really the DIY punk scene, like book your own fucking life way back when... I mean that's how we started touring because it's totally easy. You don't even have to send a tape around, people just have you come and play. So we just made a lot of contacts that way and I think the people we met years ago have matured has we have matured so we've continued to work with them. A lot of this is by choice. I mean we definitely enjoy meeting

people and when you play DIY shows you meet people. I mean look and us, you did a show for us and now we are friends.

CM: I mean, I remember early on having the conversation that this band will play anywhere.

CS: Yeah, definitely, we wanted to take what we were doing to any place. We wanted to be able to overcome any adversity and put on a great show.

HaC: So how important is DIY then? Individually too,

Cerberus Shoal

not just as a band. How do you think DIY and its ethics apply to your life?

ED: I think it's really important to take care of yourself.

CK: When it comes down to art and music for me, since I've been in art longer than music I've always felt strongly about being in control of all the processes. It's not... it's not as meaningful if you're not in control of the whole process of it. You know deciding and choosing and creating the art and then finding a place to show it, to present the art. I don't like showing artwork at galleries for the sake of the crap that goes along with it. It's awesome to bring my artwork on tour, this is the best way, to actually bring it out to people and meet people.

CM: I think we are all pretty stubborn. I can't put things in other people's hands, it's really hard...

CS: I think we know we can do the best job for us. No one else can make decisions for us better than we can, so it seems to be the obvious way to be. Who else is gonna do it? I mean, we are in a country where no one gives a shit about music per se unless it sells a billion records and art unless it's hooked onto some funded group or ad campaign. I mean we've looked into grants and federal funding and there isn't anything out there for any type of independent, original musicians or artists that are doing their own expressive work. We want to be artists and musicians and we want to create and express and work hard at that craft and move people if we can, open minds and eyes and have our minds opened. In order to do that we have to and must do things ourselves. No one else can make that connection for you.

HaC: So do you consider art a revolutionary vehicle?

CS: Of course—probably the most I would think.

HaC: Explain how Cerberus Shoal or any art that band members do individually is a revolutionary vehicle or maybe even a political expression.

CM: I don't know if it's political expression, I mean that's up to the individual's interpretation. It's definitely not a straight-forward thing. I've asked myself many times, "Does this matter," because you get down and you wonder, "What am I doing?" Then I just remember what music did for me when I was 15, 16, 17 and how important it was to me. It still is important to me but not like it was then—when it changed my life. Art in general is like that for me, but if I could think of anything that we do being revolutionary to somebody else that would be amazing but that would have to be their experience.

CS: I think just the fact that you choose spending your time on it is revolutionary. I know very few people in my life that spend their time doing anything but working and trying to keep up with the everyday bullshit. I think the aspect of spending so much time and effort into a musical group or art or activism... the fact that you spend time doing that is revolutionary. I don't think many people do it, especially not for the pure love and passion of it without monetary or outside reward. It's slowly becoming a forgotten thing.

ED: You definitely hope that people get inspired by it, by all the stuff that goes on on our stage.

CK: Because we are in love with what we do as a group and we are inspired by what each other brings. And that is the most important thing, that we have that going on inside ourselves, so it is a strong force. Hopefully others outside us can feel it. And I think music is art

and art is art and visuals are inherent in music, for me anyway. Music has always been a visual experience as well. So to combine the visual art with the music seems natural, is natural.

HaC: What do you expect or want the audience to get from it or want their response to be from experiencing a performance or even recorded music?

CS: I think they are 2 different things, recorded and live. We think of the studio as one instrument and then

live as an instrument. We use them both differently. But live, for me, I hope that by us playing music, basically you are sharing a piece of yourself. It's not a front. It's not a pose.

This is music we spend tons of time at our house working up, writing, discussing, arguing, fighting, everything that goes into writing a set of music and that's all there. So when we go and play, I basically stand naked in front of you. You can laugh and talk, tear me down. You can leave the show. You can listen intently. You can experience it. Basically, I'm giving someone the option to critique me and see me in a vulnerable state and I think that's awesome. I think socially we are so about walls and protecting ourselves and hiding in our insecurities or trying to seem so strong or righteous or whatever. To me when you get up to play music, you are showing yourself. It is incredibly moving.

ED: Because you feel it.

CS: Yeah, and you can feel it from that person. It's almost like you're talking, though you're not. In a studio you have the chance to do that to the 10th degree because you can focus in and make sound that can move a certain way and you can really try to create an atmosphere that will get people to think. I mean when they put a record on and the memories that come up in their head aren't what mine are or, if you enjoy it and it's bringing up images and feelings, some sort of emotion. I think it's funny that people talk about emo-core—we have this kinda running joke that I think all music is emo-core.

CM: What music is devoid of emotion?

CS: Jazz, rock, classical, traditional, folk—all of it—the good stuff is all emotional. It's the people shedding and coming out.

HaC: Explain how important incorporating all art forms in a performance is. Like when you played last night, you had lights and the images of war, death, deformities, or just pieces. Does it convey any specific message or feeling?

CK: I think for that song I chose those images because they could know alienation and sadness and a loss. For me that song has a lot of those elements in it. Alienation is a big theme with those images because you have severed parts and people's arms that are missing. The war images aren't chosen to be blatantly war images but a lot of them are desolate. That feeling of sadness through action.

CS: I definitely think we are into abstraction big time.

CM: Into personal interpretation.

CS: We try to stray away from the specifics because we feel there are already specifics out there.

CK: You're not exactly getting anywhere telling somebody something straight.

ED: I think that's the way we all are. We all have different interpretations of the slides. Of even the music.

CS: I think on a more basic level, getting to someone in the audience with abstraction actually brings up more specifics.

CM: Like the more you get down to a word, I mean a word is very specific but a lot of people have different meanings or feelings associated with words. It is completely up to the individual. And that is what Cerberus Shoal is about.

(Then we just talked about different kinds of music, everything from African music to Bruce Springsteen, while eating pancakes and enjoying a sleepy morning. I give my love and praises out to my wonderful friends from Maine. I hope our paths cross again soon!)

You can contact Cerberus Shoal at: PO Box 222/Cape Elizabeth, ME 04107/USA; www.cerberus-shoal.com

★Makara★

"the antique dream" 7"
level plane records
info@level-plane.com

GRAB YOUR BOARD, IT'S TIME TO ROLL WITH.....



THE THIRD DEGREE

CONCRETE WARRIORS

OUT NOW!

10 Song CD \$12 US Post Paid

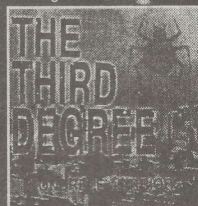
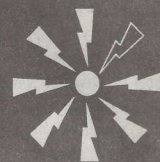


PHOTO: Hard Todd



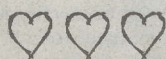
Distributed by: Revelation Records, Initial Records, Choke Distribution, & Very
Distribution. www.livewire-records.com PO Box 239, Seal Beach, CA 90740-0239



LIVEWIRE
RECORDS

The Rocking Horse Winner
state of feeling concentration

debut
full length CD



P.O. box 772121 Coral Springs, FL 33077
WWW.OHEURECORDS.COM

Beautiful

BIFOCAL MEDIA.COM

BIFOCAL MEDIA

po box 50106. raleigh nc. 27650- 0106. bi_focal@hotmail.com

KAMPAI COMPILATION CD

hard to find and unreleased tracks from monochrome secret life of machines, serotonin, the white octave, fura crash smash explode, the ladderback, the phantom zoelle catain speky, timinaction, cute, the '65 filmshow, marion strike anywhere, legend of the overfiend, render useless chocolate kiss, clubhouse, kids with kites, death to Broadway and stammer. \$8.00 ppd. add \$3.00 for over seas shipping

THE LADDERBACK "HONEST, I SWEAR...." CD

"i would even go so far as to call them spastic indy rock. the harder moments are often lightning fast with a very spastic feel and a whole lot of energy. there is certainly an arty element to their music but it isn't pretentious (HEARTATTACK) "this, my friends is one impressive, chaotic ride on a roller coaster of emotions" (SKRATCH) "great upbeat tempos harmonies and sincere lyrics" (MAXIMUM ROCK AND ROLL) \$8.00 ppd. add \$3.00 for overseas shipping



Available now from

RUBBER CITY RECORDS/

BLEACHMOUTH-GOUGE

DON AUSTIN

s/t 7"

Eight songs of hardcore thrash. Imagine if D.R.I. were from the rust belt.

THE PRICKS

"Horror House on Highway 5" 7"

Taken from the final recording sessions of these underrated locals. Thrashing skate-core.

THE UNHOLY THREE

"My City Was Gone" CD

Twenty-one tracks. Sixteen minutes of hardcore mayhem mixing Negative Approach, Black Flag and Infest.

OUT SOON (do not order yet)

BOREHOLE "Reference Points" CD 74 minutes of Fudge Tunnel and the Melvins kicking the shit out of Promise Ring.

FISTULA 7"

The end of the world is coming. \$3 for any one 7"-5\$ for two. 7\$ for CD's.

BLEACHMOUTH-GOUGE

P.O. box 8348/Akron, OH 44320-8348

(We'll concealed cash or checks and moneys payable to heavy Gargus.)

PUNK CHANUKAH!!



Dir. Jon Fine
Michael I Schiller

Rabbi's w/ Nunchaku
Cointelpro
Black Liberation
Ancient Israel
Martial Arts
Beibin in acting role
More twists than Chaiak

VHS-NTSC Only
\$12.50 US - Stickfigure
Else add more
Available Now
PAL soon

Coming Soon:
The LOCUST/ RYFL Vid
AN ALBATROSS CD



KUNG FU JEW

END OF THE CENTURY PARTY

Complete Discography
Last rites?

CD available Fall 2000
Wholesale thru IMD

GODASS

Dir. Esther Bell
Insane Punk Fuck!!

Starring: Fred Schneider (B52's)
Soundtrack: The Rapture, Lunachicks

VHS-NTSC Only \$12.50 US - Stickfigure
Else add more-Available Now-PAL soon

mojander



LP/CD of everything

Both formats include bonus 30+ minutes of archive
live recordings (extra CD with the LP)
9.00 LP / 8.00 CD postage paid

also new:

DEAD AND GONE double 7" 6.00 / I AM SPOONBENDER "Sender/Receiver" Picture LP 8.00 / SUBPOENA THE PAST "Conjure Itch" 12" EP 6.00 / THE RAPTURE "The Chair That Squeaks" re-issue 7" 4.00 / LESHOCK "we Are Electrocutation" LP 7.00 CD 8.00

coming soon:

BEAUTIFUL SKIN "Revolve" LP/CD / THE CONVOCAATION OF... Self-titled Gatefold LP/CD / LESHOCK & THE STITCHES Split 7"

mailorder thru / BOTTLENECK 12031 1/2 regentview ave. downey, ca 90241 u.s.a.
www.bottleneckla.com

CS1

Mailorder
Stickfigure
Po box 55462
Atlanta, GA
30308 USA
stickfigure@phyte.com

WHOLESALE
IMD (imusicd.com)
12031 Regentview Ave
Downey CA
90241 USA BLOODLINK.COM

WAIFLE

(from VA) and. SPLIT 5"
the ANASAZI
(feat members of YAPHET KOTTO
and JENNY PIGGOLO)

also:
arcaro 7"
(think complex.
think beauty.
think catharsis.
think arcaro.)

your
adversary

"3" CD
think punkrock,
screaming,
girl/boy...
think a lot
think YA.

FORCEPEDGLASS
"what beats
are turned" CD
define
chaos.

available from
fine distros
everywhere,
including...

EBULLITION
www.ebullition.com

BOTTLENEKK
www.bottleneck.com

STICKFIGURE
www.stickfiguredistro.com

www.geocities.com/pensiverecords/index.html

want more info? email us...

CAVOY * ANTITACT@AOL.COM
PENSIVE * pensivexxx@aol.com



BAD MUSIC FOR BAD PEOPLE V/A (CD)

RI/MA hardcore compilation with tracks from CONVERGE, DROPDEAD, BLACK DICE, ISIS, AGORAPHOBIC NOSEBLEED, PAINDRIVER, GRIEF, AS THE SUN SETS, MEN'S RECOVERY PROJECT, LIGHTNING BOLT, LANDED, UNHOLY BMX, OLD MAN GLOOM, IN MY EYES, and more. 24 songs by 20 bands, and this is just a taste of what we have in store for the future.

AS THE SUN SETS each individual...(CD)

Heavy technical metal/hc similar to later RORSHACH. ATSS are one of the best bands out there today. Come get your ass whipped, buddy.

PAINDRIVER this has no end (12"LP)

Hardcore thrash in the vein of DRI. SEIGE, and 97a. "...these guys make me want to get up and throw bricks through windows." Flipside#120

APT. 213/DAHMERsplit (7"EP)

Now out of print. Get it if you can find it.

DROPDEAD shirts

2 colors on black tshirt

coming sometime:

AS THE SUN SETS split EP w/
A TRILLION BARNACLE LAPSE
LIGHTNING BOLT:CD
CCR tribute (no joke)

all prices ppd US cash (USA/N. AM/WORLD):

7"EP 4/5/6 12"LP 7/9/11 CD 9/10/11 TSHIRT 9/10/11

distributed by ebullition, very, blackened, choke, bottleneckk, sound idea, etc. (vacuum rip)



[sound and culture]

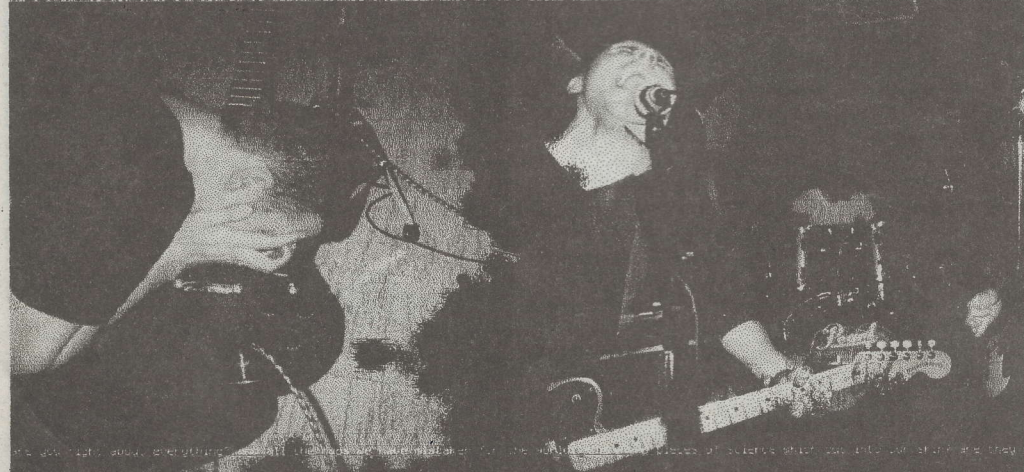
po box 725
providence, ri
09201 usa
trashart@hotmail.com

the assistant penfold

5/12 Song cd 1 available now
\$9ppd

amateurs & professionals
7 song cdep 1 available now
\$7ppd

and I swear to you that I'm scared to death because I've seen that up in a street decline. But in this time I've built walls, assuring confidence. I've



milligram
records

PO Box 174 Wickatunk, NJ 07765
www.535online.com mg
milligram@mail.com

Please send well concealed cash or a money order
made out to andrew miller, not milligram records.

Coming Soon...
The Foreign Exchange
"How You Say" cd
Features Ex-members of
Saves The Day, Mouthpiece,
and Hands Tied.

DIRECT HIT

ISSUE ONE OUT NOW

INTERVIEWS WITH

DROPDEAD, URKO, ACTIVE
MINDS, COMMITMENT
RECORDS, SOA RECORDS,
DS13, SUSPECT DEVICE
ZINE/RECORDS, JEN ANGEL
(FUCKTOOTH/CLAMOR).

w/ACTIVE MINDS/URKO 7"

FORMERLY KNOWN
AS NO BARCODES
NECESSARY

BIG AUDIOVIDEO
LISTS STILL
AVAILABLE

MEL HUGHES
PO BOX 36
ARMAGH
BT60 3PQ
N.IRELAND

£3.50(UK) // £4.50/\$8.00 (ELSEWHERE).
PRICES ARE POST PAID.
(DIRECT MAILORDER GETS COLOUR VINYL)

SIX TWO FIVE THRASHCORE

Out in NOV / DEC!!!!

JELLYROLL ROCKHEADS - Debut EP
Fucking insane fast thrash in the vein of early GANG GREEN or JERRYS KIDS. This is the best new band I've heard in a long time.

YOUTH ENRAGE - LP
The CD and Debut EP on one vinyl format. 1000mph fastcore with insane time changes and crazed vocals.

CURTAINRAIL / KUNGFU RICK - Split EP
Tokyo fastcore meets Midwestern thrash.

PROTES BENGT - LP
The full discography of the Swedish fastcore legends. The 32 song EP and 14 song demo on one LP. Featuring MOB 47 and FILTHY CHRISTIAN members.

GORDON SOLIE MOTHERFUCKERS - CD
The 10" and EP on one format. Fast midwestern thrash, like a mix between Japanese thrash and Boston HC.

For more detailed info, check out:
www.625thrash.com

STILL IN STOCK:

KUNGFU RICK - CD
The CD version of the "Motivation to Abuse" LP as well as all their split EPs. 29 thrash songs in all.

CORNERED - This Time CD
Raging fast East Coast style hardcore.

MAJESTIC FOUR - Demo EP
Brutal Japanese speedcore thrash.

V/A - "Barbaric Thrash Detonation" Cd+Ep
An international thrash core compilation that features 41 bands, such as SLIGHT SLAPPERS, 324, SEEIN RED, CHARM, REAL REGGAE, BENUMB, etc

KURBITS IR - Skane Attacks EP
17 songs of out-of-control fastcore from Sweden.

625 Carries shirts from WHN, SPAZZ, PLUTOCRACY and 625, so check out the website for details.

For Mailorder/stores:
EBULLITION: www.ebullition.com
+/- Records: www.plusminusrecords.com
SOUND IDEA: www.soundideadistro.com
STICKFIGURE: www.stickfigure.com
REVOLVER: www.midheaven.com
And in Europe:
GREENHELL: www.greenhell.de

HARDCORE READING

RUMPSHAKER

the final kid dynamite interview
atom and his package
los crudos
indecision
disembodied
good clean fun
ire
farm sanctuary
hardcore photographers
obsessive compulsive disorder
a giveaway

plus: doing it for the kids,
featuring interviews with
ian mackaye
ray cappo
caithlin de marrais
and their mothers

188 offset pages - perfect bound and ready
for your coffee table

\$5 u.s. or \$6 world to:
e. weiss / 72-38 65 place / glendale / queens / ny /
11385 / u.s.a
www.rumpshakerzine.com / rshaker5@aol.com

or, get it from some distributor.
be hip and read. all the cool kids are doing it

ELEMENT SKATE-CORE



NEW RELEASES FOR YOU AND YOUR CREW

FADED GREY

"ARMY OF KIDS"

POSITIVE HARDCORE THAT MAKES YOU WANNA CIRCLE PIT AND SING ALONG

PREVENT THIS TRAGEDY

SKATE-CORE COMPILATION VOLUME 1 OF 4

FEATURING: THE SWARM H-STREET IN REACH
REINFORCE SUICIDE NOTE DIEHARD YOUTH
AND ONE OTHER BAND THAT HAS NO NAME

ELEMENT ISSUE #13 W/THE SWARM, 7-SECONDS, ED TEMPLETON, BILLY KAHN
AND LOTS MORE FOR YOU TO GET PISSED OF ABOUT AND GO OUT AND SKATE...\$2.00 US / \$4 OTHER

PRICE PER 7INCH \$3.50 US / \$5 OTHER

CASH OR M.O. PAYABLE TO ERIC ZIEMBOWICZ

23144 CLEVELAND DEARBORN MI 48124

WWW.ANGELFIRE.COM/PUNK2/ELEMENTRECORDS

SOON:
MAKARA "THE ANTIQUE DREAM" 7"
OFF MINOR/I AM THE RESURRECTION - SPLIT LP
FORSTELLA FORD/LIFE DETECTING COFFINS - SPLIT LP

now:
ANTIPODES 7"
JEROME'S DREAM/USURP SYNAPSE - SPLIT 7"
RACEBANNON "FIRST THERE WAS THE EMPTINESS" - LP
YOU & I "THE CURTAIN FALLS" - LP/CD
THE STATE SECEDES - LP/CD
ABC NO RIO - BENEFIT CD
SAETIA - 1ST 7"

later:
NEIL PERRY/JOSHUA FIT FOR BATTLE - SPLIT LP
PURITAN - DISCOGRAPHY CD
plus other things involving
neil perry, mara a'kate

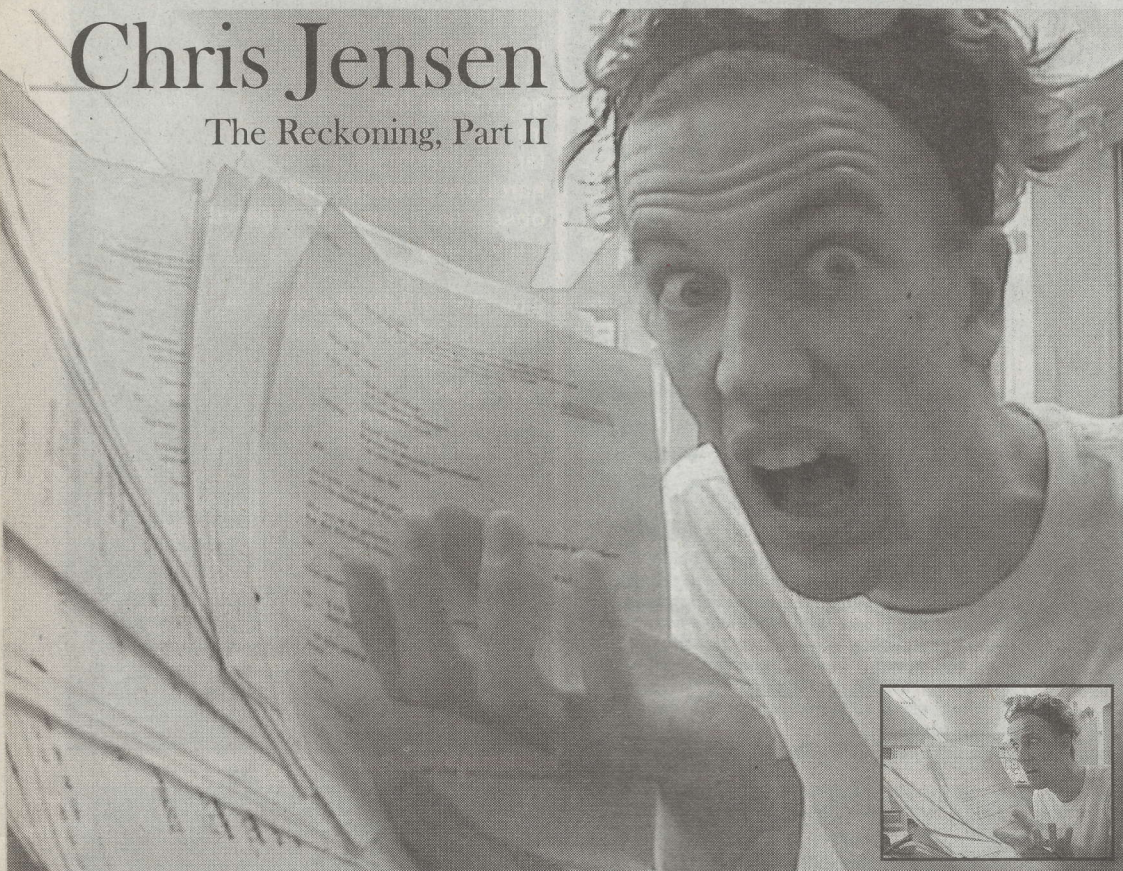
LEVEL PLANE
POBOX 280
NYC NY 10003

WWW.LEVEL-PLANE.COM CHOGA@LEVEL-PLANE.COM

For those who missed last issue's column, here's the flashback scoop: when we last left our teacher-protagonist (i.e. me), he had just received \$10,000 to spend on bicycle equipment for his school's riding and repair program. On the edge of our chairs, we sat wondering "Ten thousand dollars? My lord, what is a poor bicycle-enthusiast teacher to do?" Here's the answer:

Chris Jensen

The Reckoning, Part II



Suffer. Suffer, tortured by the large gap between the promise and the possible. For one would think that once the money was allocated, all else would be simple. This was not the case.

I started out all excited about the initial money that I had received—about \$3,500 for freestyle bikes, helmets, and a variety of tools. I got on the web and started to research various BMX companies and bikes, I figured out which fullface helmets I would want, and plotted my course towards the purchase. But, when I got in contact with the bike companies, they were less than enthusiastic. Companies like Schwinn, GT, and Trek all blew me off and referred me to dealers who seemed equally disinterested. It was weird. First of all, I was looking to spend a decent amount of money on bikes. Additionally, I represented a school—a school that was looking to buy freestyle bikes! It seemed pretty novel and exciting to me. The companies and stores did not share my enthusiasm.

Finally, I found the right company. I should have known, based on all my hardcorepunk experience, to stay away from big, mainstream bike manufacturers. From the moment that I called Hoffman Bikes, it was clear that these were the people that I wanted to work with. Hoffman is a small bike company that is a big force in BMX, and was founded by a pro freestyler who basically transformed the sport with his riding, Mat Hoffman. The sales rep that I dealt with, Erick, was extremely down-to-earth and eager to get bikes into a school. He rattled off an amazing estimate, selling the bikes to us at a price that would allow us to buy twelve bikes—four more than I had initially hoped for. Armed with my first bid, and charged to get these bikes, I sought the details of making the purchase.

The details were ugly. Spending money for

any school function is hell. Because the New York City school system is so massive, there are a ton of rules regarding purchases. First of all, the Board of Education only deals with registered vendors, companies which must be willing to put up the merchandise and then wait for weeks to be paid for that merchandise. Secondly, all purchases in excess of \$250 must be made by bid. Basically, this means that any employee of the Board

with these office basics, but the mighty teacher, so often maligned for lack of professionalism, enjoys none of these amenities. I would run to the phone on my free period, only to find my attempt at progress towards the bikes blocked by a colleague blabbing away to a spouse. The fax machine is in the Principal's office, so any time he was meeting with someone I was out of luck. Weeks went by and I still had not generated the documents that I needed to buy these bikes.

Impatient but driven, I finally got another break. One of the stores had faxed over a bid, so I needed just one more to make the purchase. A local New York City store, Bicycle Habitat, came to our rescue. Unlike most of the other stores I called, Bicycle Habitat was down for our program. The owner, Charlie, knew of the Recycle-A-Bicycle program, and wanted to help in any way he could. He provided the final bid for the bikes—knowing full well that we would not be awarding him with a purchase—and got us started on a helmet bid by quoting us a just-above-cost price. I was ready to deal with the next level of bureaucracy.

Peeling back the layers of this bureaucracy made me cry, more than any onion-peeling duty ever could. The second layer laid in obtaining a vendor number for Hoffman Bikes; because they had never dealt with the Board of Education before, they would have to be made "official." Erick at Hoffman, who had already put up with tons of phone calls and faxes from me during round one of *Operation Buy Twelve Measly Bikes*, negotiated this application process within hours. The dumb Board of Education was not so efficient; it took almost two weeks just to assign Hoffman a vendor number, during which several mysterious "computer problems" interrupted what should have been a fairly easy registration procedure. It was now at least a month since Erick and I had first talked, and I was amazed that he was still sticking with me.

Once the vendor number and bids were assembled, our school produced a purchase order within a day. Sadly, this purchase order could not go directly to Hoffman. Our school district office had to "process" it, which would mean more delays and more phone calls. Never was I able to simply do my part and wait for results; at every turn, I had to call someone in some office just to make sure that my papers got processed. After awhile I started getting this weird self-effacing attitude, like what I was asking for was such a big favor. Literally, I would be on the phone saying to various bureaucrats: "Could you do me a favor and make sure this vendor number goes through?" or "I'd really appreciate it if you could send out that purchase order to the company." I was begging various people *just to do their jobs*.

I do not honestly know who to blame for all the delays I experienced. It could be that a lot of people who work in some office in the Board of Education are really lazy; or perhaps, like me, these people are just being forced to jump through a dozen hoops just to get simply things done. Whatever the reason for the extreme hardship that I experienced in trying to spend money on a novel school program, it certainly discouraged me from trying again. I thought that conceiving of and being willing to create a bicycle riding program within a school was pioneering enough. I knew that finding bike companies which would work with me would be difficult because this had never been done before. I knew that running such a program would be challenging because there was no precedence for such a program. I was prepared for this exploration. What I did not realize was that I would also have to trailblaze a path through a sea of red tape. I would have to muster significant enthusiasm to even consider jumping into that sea again. Countless other teachers who have inspired ideas, who may even happen upon funding for these ideas, will face

of Education who wants to buy things for the school needs to get three price estimates from different companies for each item. Doing so for conventional materials—textbooks or lab supplies—is a big enough pain in the ass; these companies are at least geared towards selling to schools, and are therefore used to the entire process. Bike companies just don't operate in this world, so it is hard to get them to bend to fit the immutable Board of Education mold.

Getting the bid from Hoffman had invigorated me, and I was ready to negotiate all of the red tape. This began what I now consider my "early faxing period." At every rarely-existent free moment, I was on the phone with stores, trying to get bids on these bikes. It was sort of a disingenuous effort on my part, because I knew that no store could offer the low price that the company itself had quoted—this was all a procedural formality. Still, I had to pretend that I was really ready to order a dozen bikes just as soon as the store faxed over the estimate. I got rejected so many times. Most bike stores knew better than to deal with the massive, bureaucratic Board of Education. Others promised to fax over bids but never did. I was making a load of phone calls and getting nowhere. I could hear the freewheels of our not-yet-purchased BMX bikes purring in the not-so-distant future, but I still could not see the path to this graceful sound.

All of this phone calling and faxing would have been a big enough hassle for someone with the time to tackle the task. But, for me—squeezing out choice moments between teaching, grading papers, and preparing lessons—it was terrible. Adding to the time obstacle was the resource obstacle; my school has one fax machine, and only one phone line that calls long distance. Any other professional would be provided



this same tortured journey; many may decide that the path is too daunting, and will see their hopeful ideas die at the hands of the bureaucratic process. If you are wondering why schools so infrequently pioneer creative, inspiring programs, some portion of an answer to your question probably sits piled on some desk in some office, or in some obtuse set of procedural bylaws cited as "necessary" by those who run the business of education.



I will not torture you, dear reader, with any further details of bureaucratic mishaps and pitfalls. Suffice to say that the process went on and on and on. At many junctures I was ready to throw up my hands and say "that's it, we're never going to get bikes here." But finally, the purchase orders went through and the bicycles and helmets began to arrive. First, the Hoffman Bikes arrived. A dozen boxes were delivered by U.P.S., and Recycle-A-Bicycle students schoolwide rejoiced. It took us several weeks just to assemble the bikes, a process which taught countless students new skills—all driven by the desire to ride these bikes.

By the time that the bikes were near completion, our freestyle helmets had arrived. Happily, we had been able to order them through Bicycle Habitat, the first shop that worked with us and the most supportive of all since. We were set. On a warm April afternoon, kids who had joined the program to learn to fix up old bikes got to feel what a real freestyle bike was like. They had assembled these bikes for weeks, and now they were able to ride them. It was pretty damn cool. Kids love riding bikes. We now had a program that would make that interest a regular school activity.

We will not be winning any "extreme sports" contest in the near future. The "Free Squad"—what I now call the freestyle bicycling program—sticks to the flat, obstacle-free schoolyard for now. We are pretty old-school in our trick selection; you'll see more wheelies than manuals, and an endo is considered trickier than a bunny hop. Eventually, as time goes on, these kids will start to discover and teach each other some more "modern" tricks. Hey, maybe we will even build a launch or a quarter pipe. But even if my kids do not ever learn to land a fufanu on the subbox, all is good in Williamsburg. We ride our bikes two hours after-school every week, and enjoy what few other kids can under the umbrella of "school."

The Free Squad is not the only biking coalition that gained life this year. Through a generously cheap Bicycle Habitat bid and some more Fit-for-Life money, we were able to purchase ten road bikes. The "Ride Squad" attracts the more expeditious students, allowing us to travel throughout the city on bicycles. This summer I ran two days of freestyle biking and spent the other two days of my weekly employment riding to various parks with a small group of dedicated road-riding students. As the fall approaches, we are planning more such trips, and have the fleet of bikes and helmets

to allow any student who loves to ride the chance to get out of the neighborhood for a day.

It was all worth it. I must have worked hundreds of extra hours last year, hours piled on top of the already-stacked time spent being a science teacher. It was worth it. But, to be honest, if I was not completely obsessed with bicycles, I do not know if I would have made it through the process. I doubt that I would have been able to keep at this "second job" if I did not have the utmost respect and deepest love for my students, particularly those who share my passion for bikes. It is most likely that I would not have begun this ride had I know how long an hilly it would be. I wonder if I could do the whole thing over again. Even knowing now the supreme payoff that resulted—the ultimate joy that these bikes would bring my students—I am not so sure that I would wade through all the bureaucratic crap again. That is a sad realization, right?

I also wonder if the bike companies would do it all over, knowing what they now know. As of October 2000, a full sixth months since the bikes were delivered, Hoffman Bikes still has not been paid by the Board of Education. Trying to sort out why has been a whole other red tape voyage. Even if I was willing to go through this all again, would I find a bike company willing to join me in this hell?

Some day, when I am very old, someone will ask me "What is one of your proudest accomplishments?" I will certainly mention the bike programs that I helped bring to Williamsburg kids back in the year 2000. Unlike so much of what I *have* to do as a teacher, these programs came straight from my own loves and passions. I have tried, in bringing these bikes to these kids, to give them a little bit of that environmental privilege that I enjoyed as a kid, when my parents were enlightened enough and wealthy enough to support my passion for riding—a passion which has shaped me and continues to frame my world. I do not just want to bring these bikes to these kids—I also dream that these bikes will bring these kids to another level of self-understanding and identity. Because I know, from my own childhood, that being a bike kid or a skateboard kid or a hardcore kid (and having a peer group that similarly self-identifies) allows one to see other worlds, to consider options that defy the narrow channels of the mainstream. I want to bring students a program that supersedes the social and academic hierarchies, that will give them the confidence to deal with the social and academic rigors of school. My bike programs represent my contribution to a school environment that embraces a variety of skills and aptitudes. I have created what would have been my dream in junior high school. This is the mandate of all passionate teachers: to make school into the place they always longed for as students. It is weird, because I have come closer to meeting this ideal than I ever imagined possible.

Still, even with all of my victories, I must temper my self-congratulatory reverie with a small dose of reality. This is only one school, the only school with a program like this (perhaps in the country). Only a handful of kids can participate, because there are only so many afternoons and I am the only teacher qualified to run such a program. My little touching gesture touches too few. I can only affect a small minority, while the vast majority of kids still want for something of their own. Obviously a bike program is not going to save every kid, and lots of kids need something else, some other trailblazing program to save their lives (incidentally and amazingly, my school has other such programs, including a chess team and a dance squad, both of which similarly affect the lives of students). But there are too many kids dying for a chance to be a Free Squad or Ride Squad member, and too few bikes and bike teachers to pull it off.

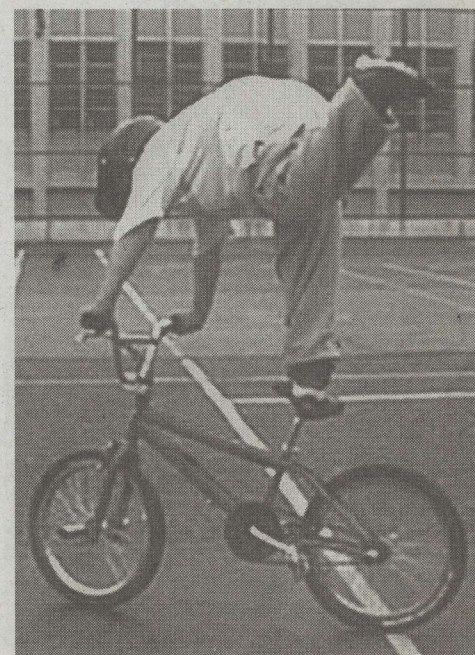
This fact was made bluntly and tragically

clear one spring afternoon. It was the last day of my after-school freestyle program, and several local kids had gathered to watch us in action. Most of the time these kids are pretty much curious—shocked that such a program exists. But on this day one observer was more predatory, and when a careless Free Squad member left his bike on a fence, this anonymous kid from the neighborhood jumped on the bike and rode off. The details of what followed are a lesson in the dynamic neighborhood of Williamsburg, and represent another story entirely. Suffice to say that the bike was "recovered" hours later through a little networking, but the impact of the theft will be felt for years to come.

There is a yearning in poor neighborhoods. Almost everyone wants what is dangled in front of them, the good things that other people take for granted. Some people fall into the trap of believing that the trappings of wealth—the right clothes, the right car, or even the right bike—are what make the privileged happy. More insightful victims of poverty realize that it is not what can be bought and displayed, but rather the freedom that comes with being financially able to follow your own passions, that separates the rich from the poor. I cannot tell you what our bicycle thief sought in his attempt to selfishly take away a bike from the dozens of kids that will get to ride it over the next few years. Was he looking to gain respect by flashing a fancy bicycle around the neighborhood? Or was he upset that he was too old, as a high school student, to qualify for a program that so perfectly addressed his interest? Does it matter what his motive was? If the schools were filled with programs that welcomed the passions of their students, would our thief have even been hanging outside of the schoolyard on that day?

Since the attempted theft, I have had to spend more time reminding my students of what they already realize too deeply—that they live in a hostile deprived neighborhood, where opportunities are few, spread as thin as the film that forms a floating bubble. As beautiful as the hovering sphere is, it only takes a slight wind, or a low-speed collision with the softest of obstacles, to burst that hopeful bubble. With all of my powers, I try to keep that bubble of the possible inflated, but I must always realize the fragility of my endeavor. A bike's not going to save most of my students from the horrors they face within and without the school walls.

If a freewheel sets you free, or you yearn to bring your passion to pupils, or even if you want to talk about something more trivial like behavior maintenance programs or anti-moshing measures [which are curiously similar], feel free to e-mail me at: cjensen22@earthlink.net. Patience is a virtue, so be virtuous in awaiting my reply.



TOOLS FOR DETONATION



DAYBREAK:

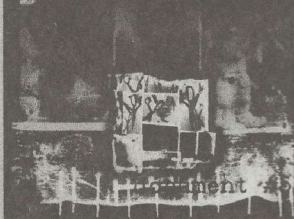
Quantum-math skate rock thrashers cram 20 grindcore stabs onto one disurbing picture disc seven inch.



PIG DESTROYER:

Painful, brutal grindcore for the Nietzschean set: literate, brooding, fucked, and absolutely fully blown.

pg.99



PG.99:

Equal parts blast beats, screeching, jagged guitars, and heretic howls. Combining the passion of emo, the spastic fire of modern hardcore, and the velocity of grindcore. CD/LP



403 S. Broadway Baltimore, MD 21221
www.REPTILIANRECORDS.com

are you gonna run and hide?



high speed hardcore madness

\$3us \$4world

9 songs of thrash mayhem

start the pit now!

p.o. box 471
allston, ma 02134 usa

617.445.4651

www.endless-knot.com/melee

picture disc - \$5 us / \$6 world lp - \$9 us / \$10 world cd - \$10 us / \$11 world all prices are post paid



TRI STATE KILLING SPREE

10 song cd \$5.00
fast, abrasive hardcore.



death is your language

12 song cd \$5.00

"fast, relentless, heavy as fucky great song writing, great packaging, and-DIT"

--HTRAX MAX

"pointed lyrical attacks

mixed with chaotically fast, choppy hardcore"

--MRR

also available:

tristate killing spree / hands held out (members of the exploder,

strike anywhere, and death is your language) / the zentraedi (x-lycosa)

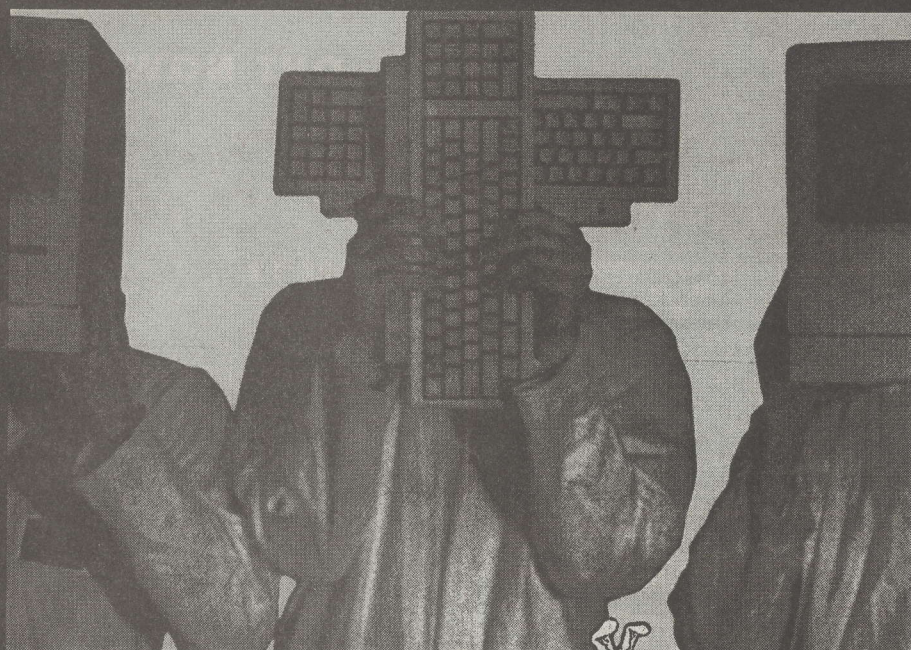
d.p.y.l. shirts... \$5.00

(list preferences, not all sizes have all colors)

split 6" with -waifle- and death is your language soon.

1640

po box 5583 richmond va 23220



BLOODLINK.COM



E-MAIL: SCOTT@BLOODLINK.COM
MAILORDER: BOTTLENECK.COM
IMD - STORES/DIST: IMUSIC.COM
MOTION PIX PUNK: LOSTFILMFEST.COM
STREAMING VIDEO: BLOODLINKTV.COM



SELF DETERMINATION STARTS WITH YOU

BLOOD:
FORMER MEMBERS OF ALFONSIN/ SAWPIT 7" \$3
NO KNIFE 'HIRE IN THE CITY OF AUTOMATONS' LP/CD (LIMITED OVERSEAS) \$8/\$10
GIVE UNTIL GONE 'SETTLED FOR THE ART OFFICIAL' CD \$10
CROSS MY HEART 'THE REASON I FAILED HISTORY' CDEP/12EP \$6/\$6
PLANES MISTAKEN FOR STARS 'KNIFE IN THE MARATHON' LP \$6
NINE DAYS WONDER 'THE SCENERY IS IN DISGUISE THERE' CD \$10
TRANSMISSION DEMO \$2

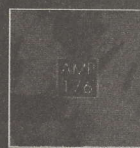
NEW BLOOD: DO NOT ORDER YET
KILL SADIE 'EXPERIMENTS IN EXPECTATIONS' LP/CD
CROSS MY HEART 'TEMPORARY CONTEMPORARY' LP
NINE DAYS WONDER 'SCENERY IS IN DISGUISE THERE' LP
BLUEBIRD 'THE TWO' LP
THE LANDSLIDE CDSINGLE
THERE IS A LIGHT THAT NEVER GOES OUT 'IE' LP
MONOCHROME 7"

DIM MAK RECORDS PO BOX 14041 SANTA BARBARA CA 93107 WWW.DIMMAK.COM
DISTRIBUTION= LUMBERJACK 1-877-LUMBERJACK WWW.LUMBERJACK-ONLINE.COM
MAKE PAYABLE TO STEVE AOKI
FREE ALL POLITICAL PRISONERS FREE MUMIA ABU-JAMAL

MODERN RADIO

RECORD LABEL

P.O. BOX 8886 MINNEAPOLIS, MN 55408
MODERNRADIO@HOTMAIL.COM WWW.TCHC.ORG/MODERNRADIO



AMP 176 "REPO'D" CD

DEBUT FULL LENGTH. FORMER MEMBERS OF DILLINGER FOUR, MAN AFRAID, & KILLSADIE. CO-RELEASED WITH PSHAW! RECORDS. THIS ALBUM ROCKS!

MRRL-009



MOTION CITY SOUNDTRACK
"BACK TO THE BEAT" CDEP

FIRST EP FROM A TOP NOTCH POWER POP / INDIE ROCK GROUP FROM MPLS. CO-RELEASED WITH SIM RECORDINGS.

MRRL-010.5



GENE DEFCON
"BABY, HALLELUJAH"

7" FROM AN OLYMPIA, WA SUPER-GROUP. FOUR NEW PARTY JAMS ON TASTY RED VINYL. MMM...

MRRL-011



THE PLASTIC CONSTELLATIONS
"LETS WAR" CD

FULL LENGTH CO-RELEASE WITH BLOOD OF THE YOUNG. INCREDIBLY FUN INDIE ROCK, NO BULLSHIT.

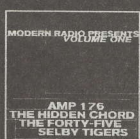
MRRL-008



GROTTTO "GET A HUSTLE" CD

FULL LENGTH CD FOR THIS ST. PAUL THREE PIECE. PUNK/HEAVY INDIE ROCK. YEAH!!

MRRL-004



MODERN RADIO PRESENTS
VOLUME ONE

7" COMP WITH AMP 176, THE HIDDEN CHORD, THE FORTY-FIVE & THE SELBY TIGERS. ON BLUE VINYL.

MRRL-005

ALSO AVAILABLE

THE MISFIRES MRRL-001

"DEAD END EXPRESSWAY" FULL LENGTH LP/CD LIMITED NUMBER ON PINK VINYL MAILORDER ONLY. PUNK ROCK. HUSKER DU MEETS THE CLASH.

THE HIDDEN CHORD MRRL-002

I'VE BLOWN IT AGAIN B/W NOT THAT CLEVER FIRST 7" FROM FORMER MEMBERS OF ORDINATION OF AARON, KILLSADIE AND MISFIRES

THE ENDING AGAIN 7" MRRL-006

DC INFLUENCED ROCK 'N' ROLL HARDCORE ALA SWIZ/FAITH. FROM MPLS

KILLSADIE / BRAND NEW UNIT MRRL-003

SPLIT 7" ON GREY VINYL SPECIAL PURPLE VINYL DIRECT MAILORDER ONLY. NEW SONGS BY BOTH BANDS.

UPCOMING RELEASES

"MODERN RADIO PRESENTS VOL #2&3 7"s

#2 SEAN NA NA, CADILLAC BLINDSIDE, GROTTTO, AND CAPITAL/CAPITAL
#3 FEATURING DILLINGER FOUR, THE REAL ENEMY, THE PLASTIC CONSTELLATIONS & DREDNAUGHT (EX-ASSRASH). BOTH OUT 2001

SHANNON WRIGHT 7" EARLY 2001

VOLANTE LP LATE 2000

DISTRIBUTED BY

EBULLITION, NO IDEA, SOUTHERN, CHOKE, INSOUND,
K, RHETORIC, X-MIST (germany), PSHAW, REVELATION

DISTRO'S & LABELS GET IN TOUCH ABOUT TRADING & DISTRIBUTION.

7"= \$3 LP= \$7 CD= \$8 CDEP= \$6

OUTSIDE U.S. ADD \$2 SHIPPING EACH ITEM
CHECKS CASH MONEY ORDERS TO:
MODERN RADIO RECORD LABEL
P.O. BOX 8886 MINNEAPOLIS, MN 55408

Slap A Ham Records since 1989

CHRIS DODGE/DAVE WITTE

"East West Blast Test" CD



SPAZZ + DISCORDANCE AXIS dudes create one of the fastest & most unpredictable releases ever

HELLNATION

"Cheerleaders For Imperialism" LP/CD



Undisputed kings of fast, discordant, ass-stompin', muthafuckin' thrash

OTHER STUFF:

- CROSSED OUT "1990-1993" LP/CD •"Short, Fast + Loud" magazine - issues #5, #6
- INFEST / P.H.C. split 7" •SPAZZ "Crush Kill Destroy" CD
- LACK OF INTEREST "Trapped Inside" LP/CD •ANCIENT CHINESE SECRET "Caveat Emptor" LP/CD •FUCK ON THE BEACH "Power Violence Forever" CD •BURNING WITCH "Towers" LP
- PHOBIA "Means Of Existence" CD •GASP "Drome Triler Of Puzzle Zoo People" LP/CD
- "Billeeeeeaaaauurrrrrghhh! - A Music War" compilation 7"
- "Fiesta Comes Alive" compilation CD •CAPITALIST CASUALTIES s/t CD
- MAN IS THE BASTARD "D.I.Y." CD •SPAZZ "Sweatin' To The Oldies" CD

Distributed by Revolver USA

All prices include postage

U.S. currency only

	USA	Surface	Airmail
MAG =	\$2	3	5
7" =	\$3.50	4	6
LP =	\$8	10	13
CD =	\$10	11	13

Now order on-line, too
www.wenet.net/~slapaham

Slap A Ham
P.O. Box 420843
San Fran, CA 94142-0843
USA

*Send stamp or IRC for a FREE full SLAP A HAM catalog and DISTRO with tons of stuff from all around the world

Limited colored vinyl
available only thru mailorder!

-OUT NOW-

THE HOPE 12

NUDE DESCENDING A STAIRCASE.CD-\$10
SMI-005

A COMPILATION FOR HEROES

(aloha, sweep the leg johnny, kolya, the casket lottery, the hope 12, runah sakit, three penny opera and more!) cd-\$10 SMI-004

coming soon- releases from pavo and adolfo's reversal...keep your eyes wide open.

streetcar music
p.o. box 301300
austin, tx 78703

(all checks money orders payable to meason wiley)

<http://streetcarmusic.tripod.com>
email: measonw@yahoo.com



Bringing basement culture to your mailbox.

saul goodman

the finest selection of independent music available. period.

8571 Higuera St. / Los Angeles, CA 90232 / www.SaulGoodMan.com
fan@saulgoodman.com / (310) 839-8200

sixgunlover records

New**



rhythm of black lines:
set a summery table
(will hit stores 10.20.00)

S



rhythm of black
lines: self-titled cd

g



meadowlark/slave one:
split lp

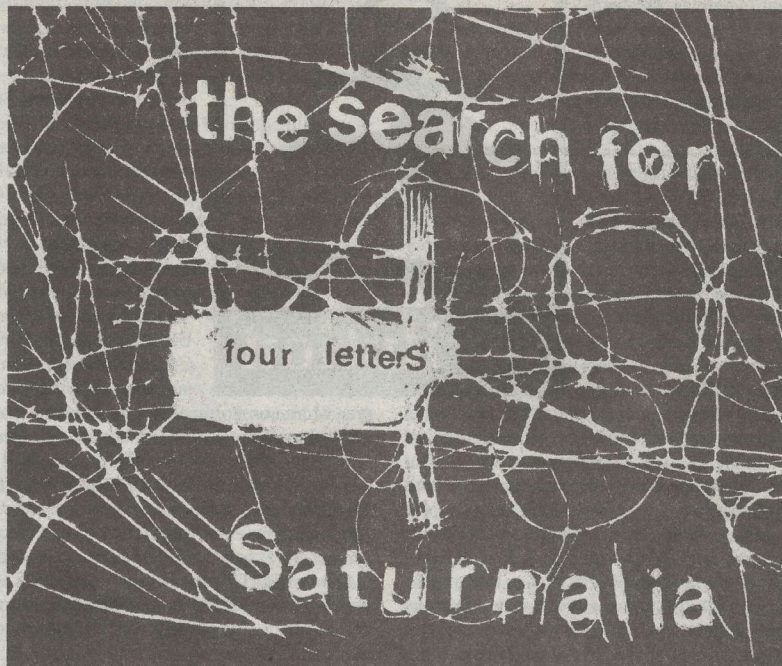


jeweled handles: self
titled cd

L

to order:

buyers contact:
IMD/Independent Music Distribution
12031 Regentview Ave. 2nd floor
Downey, CA. 90214
orders@imusicd.com
-or-
direct mailorder from:
www.sixgunlover.com



The Search for Saturnalia "Four Letters"
full length CD \$12ppd

The Search for Saturnalia & Egon split 7" \$4ppd The Search for Saturnalia CDEP \$8ppd
Coming Soon: We Talked About Murder CDEP & Our Own Somewhere CD

Has Anyone Ever Told You? PO Box 161702 Austin, TX 78716-1702
www.hasanyonevertoldyou.com hasanyonevertoldyou@yahoo.com



bitchin'

"it's on" 7"

TWELVE HOUR TURN "The Victory of Flight" LP/CD
ASSHOLE PARADE "Student Ghetto Violence" CD
SMALL BROWN BIKE "Our Own Wars" LP/CD
SMALL BROWN BIKE "Collection" LP/CD
STRIKE ANYWHERE "Chorus of One" 12"
ACRID "S.O.S." LP & "Eighty-Sixed" LP
CRUCIBLE "...Metal and Fire" LP/CD
PALATKA "The End of Irony" LP
I HATE MYSELF "Two Songs" 7"
BITCHIN' "Bitchin' 7"
TRUE NORTH LP/CD
BURNMAN LP/CD
SWARM "Parasitic Skies" 10"/CD
SWARM "Old Blue Eyes is Dead" 7"

POSTPAID IN THE USA:
10" / LP / CD \$7.00 • 7" \$3.00

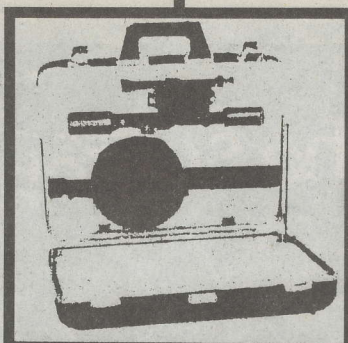
iNO IDEA! po box 14636 gainesville, fl 32604 noidearecords.com

One word that is thrown around a lot by the scene is the term "sellout." Bands who were once underground and crossed over to the mainstream are called sellouts. People who start up record labels and make a living off of it are sellouts. Sellout. A word ONLY applied to people that were or are involved in punk.

I think a band that I've heard most criticized by scenesters and 'zines (including HaC) is Rage Against the Machine, so I'm gonna use them as a comparison in what qualifies one to be a sellout. Ya, they're on Sony, they have videos on MTV, it's hard to take them seriously, blah blah blah. In a previous column I wrote I said that punk rock only applied all their rules and their dogma strictly to people that were or are part of punk/hc music. Don't believe me? Take a look at a few examples of things that punks support that are not underground, that are trying to cross over to the mainstream, some that have nothing to do with punk:

—Ted Rall: Maybe you've seen his satire in *Maximum Rock 'n' Roll*. Maybe you've seen his cartoons reprinted in smaller 'zines or newspapers. I've seen them *TIME*, which is published by Time Warner, which also owns a major music label of the same name. Let me clarify this, his cartoon is not syndicated (meaning he puts it out and any national magazine or newspaper can pick it up), this cartoon is specifically for *TIME* as it says on the bottom of his comic. Rall also has a regular full color cartoon in *Fortune*. This magazine publishes *Fortune 500*, a magazine that basically worships CEO's and multi-millionaires. *Maximum Rock 'n' Roll* refuses to review or promote any band on Time Warner; why do they make an exception for an artist who's not only getting money from Time Warner but also getting money from a magazine that promotes the filthy rich?

—Noam Chomsky: If you don't who this is by now, excuse yourself from the scene. He's that old guy that writes books documenting American imperialism and the working class' plight. Not only are his books tabled at huge shows and carried by AK Press, you can also buy his stuff at nationwide chain stores like Barnes & Noble, Borders, and Walden Books. According to some in the all-knowing punk scene anyone who's economically well off can't be taken seriously when they talk about rebellion (i.e. RATM).



ravilution

seen Moore on Politically Incorrect which airs on ABC (owned by Disney), and Conan O'Brien, which airs on NBC (now owned by Microsoft). If he had a show on NBC that means he had the same contract deal with NBC/GE that Rage has with Epic/Sony. He's cooperating with network television where millions of people are exposed to his views. He's even directed videos for RATM that get air play on MTV! Despite the RATM and NBC connection, Moore seems to get respect in many punk circles. This inconsistency confuses me.

—Ralph Nader: Among the punks who had chosen to vote, this guy was a popular pick. Not only does he say he believes in radical environmentalism, he's trying to work within the System, you know the one the anachos say to fuck. He's ran for President as a Green Party candidate, and talks about how both the Republicans and Democrats serve the interests of Big Business and not the American people. His running mate could also be considered a sellout, a grassroots Native American activist who would also like to be employed by the Establishment. I saw him on the Tonight Show (NBC) one night, which had ended with a major label music act. The Nader campaign even shelled out money to air commercials on major network channels exposing Gore and Bush as the greedy corporate serving bastards they are. Network TV didn't air these commercials for free, his campaign gave them money. That's right, he *paid* the corporate media to promote himself while trying to get a job as an employee of the US government. One more thing: Nader owns \$1.1 million worth of stock in Cisco Systems. Cisco is a computer multi-national based in California's ultra-

favoritism to corporate rule. If someone might qualify for being a "sellout" this man might be the one. He once had a documentary-style comedy show where he promoted his views on NBC, a major network station that was once owned by an evil corporation named General Electric. Fortunately he didn't have to compromise his opinions when NBC told him that there would be commercial breaks during his show; that means after a segment where he tells us about how the US is hurting the working class, Coca-Cola would tell us to refresh ourselves with their product. I've

is Rawkus Records, an NYC label which released a benefit compilation album in response to the shooting of Amadou Diallo, an unarmed Black immigrant who was shot 41 times by the NYPD. The profits go towards work in urban neighborhoods. The first single got regular air play on BET and most of the artists who participated on the album are on major labels and have videos on MTV. All of this stuff should be applauded but is it just another case of musicians bowing down to the mainstream? Should anyone take Common or Rawkus as genuine when they have their music playing on the same stations that play Britney Spears and other multi-platinum commercial acts?

There is a thriving underground DIY hip hop scene, but even that mirrors punk where indie artists are accessible by the mainstream. For instance, I heard that *Punk Planet* had put together a compilation of underground Hip Hop artists. So I went to their website to check it out. Just looking at the list of artists on that comp I had already noticed 2 rap groups on independent labels whose albums I've seen at corporate chain stores. How? Many small labels, of all music genres, use distributors who get their music carried in more mainstream stores. Is PP hypocritical for saying they won't publicize corporate supported music?

—Anti-Racist Action: ARA was originally started by punks in the Columbus, Ohio scene as a group to combat white supremacy. The majority of its current members are also part of punk scenes around the country. Not only do they spread their literature at local shows, they've gone on tour with the Mighty Mighty Bosstones, a major label band that has had airplay on MTV and commercial radio. They've tabled huge corporate sponsored concerts like Vans Warped Tour, and Lollapalooza, which RATM played before they became well-known. RATM even mentions ARA's address in one of their albums. There are people who hate bands on indie labels who promote themselves by opening for headlining major label acts, isn't ARA basically doing the same thing here?

—People for the Ethical Treatment of Animals: Okay, I know there are plenty of vegans/vegetarians who read HaC. If you don't know what PETA is, go join the kids who left the scene for not knowing who Chomsky was. If PETA is not one of the most mainstream ass-kissing organizations in existence I don't know what is. Not only do they claim to promote animal welfare, but they use famous models and celebrities to get attention for their cause. They launched a campaign targeting students that drew national attention by saying beer was healthier than cow's milk. They dare try and work with the system by putting pressure on legislators; in some cases they've actually succeeded. They have advertisements starring actresses like Pamela Lee who make hundreds of thousands or even millions of dollars for the work they do with multi-billion dollar movie companies. They use the corporate media to promote their views. Sure, maybe they're the

COLUMNS

Things people write thinking that you might care.

Chomsky is a teacher at MIT, a prestigious private university with expensive tuition. Not only does Chomsky get royalties from the sales of his numerous books, he gets a fat salary for being an MIT professor, and lives in a nice house and drives a nice car. Those suits he's always wearing aren't exactly cheap...

—Howard Zinn: Also like Noam, he's a college professor. He wrote a book called *A People's History of the United States 1492-Present* which details all the truth left out in Eurocentric American history classes taught in school. Just in the last issue of HaC I saw 2 references to this book. His book is published by Harper Collins, a major corporate book publisher. That's right, a corporation!! Sure, maybe his book is spreading the truth worldwide, but to some of those in punk only a tiny percentage of our population should have access to his book, and that percentage should be the "enlightened" ones (people like us, right?).

—Michael Moore: He wrote a book called *Downsize This!*, explaining this country's economic

wealthy Silicon Valley. Cisco's stock is expected to quadruple in value within 2 years.

—Hip Hop Music: Not everyone digs hip hop, but there's no question about the major impact it's had on American culture. Some mainstream rap artists include: Mos Def, Public Enemy, Common Sense, Dead Prez, KRS-One, Digable Planets, Beastie Boys, and Jeru the Damaja. All who are on the same level as many more radical punk bands. Most of the artists mentioned are on major or semi-major labels. All of them have videos on BET and MTV. One thing I've seen consistent with most hc kids that I've come across around the country is that Public Enemy is always the one token rap album they have in their vast rock music collection. Besides the genres of music, what's the difference between PE and supposed hypocrites RATM? Absolutely nothing. While the benefit album is popular in punk, rappers like Common Sense use their money to help out Chicago inner city schools and donate funds to help out political prisoners. A more recent example

most recognized, most successful animal rights group in America. Maybe they do a whole lot more than scenesters with their fashionable animal rights slogans on their car bumpers and clothes. Are they legit or are they selling out animal rights is the question?

About 2 years ago I used to do a 'zine and used to get sent a lot of 'zines for review. Half of these were hc 'zines about sxe and veganism. In 99% of these 'zines I always saw at least one ad from PETA. Then some of those same 'zines would dis bands that were voicing their opinions on mainstream TV. By promoting the anti-milk "Got beer?" campaign, PETA drew lots of media attention to themselves, much like these bands, but like I said, punk rules only apply to punk music...

Okay, enough examples. I don't think anything or anyone mentioned above qualifies as being a sellout. I don't consider RATM sellouts either. I'll give you a second for you to overcome your shock. You okay now? OK, so what constitutes a sellout? Everyone has a different take on what's considered selling out. In

my opinion it's when you sacrifice what you love or what you believe in to serve the interests of your boss, a corporation, consumers, whatever. Or when money is your ultimate goal and you do whatever it takes to make that dollar. When that's the case people will alter their creativity, even their beliefs just to get rich. When a band completely changes their style of music after signing to a major label to be more listener friendly, that's selling out. When an organization changes their original platform positions to gain more members (more members=more \$\$\$), that's selling out. When labels kick bands off of its label because it's afraid of controversy and hurting their record sales, that's selling out. I don't see RATM compromising their beliefs, just like I don't see PETA, Ted Rall, or Michael Moore changing their views so they don't offend some larger power, even though all of them are using corporate mediums to promote themselves. They're all doing everything on their own terms and still promoting their message. And they are successfully reaching out to the mainstream which I think makes more sense than preaching to the converted.

So what am I saying, we should just give up our established underground network and start working for and supporting corporations? Not at all. But I think there are several things that need to be seriously worked on where people can exercise that same power in an underground scenario without having to serve or rely on Big Business.

1. Stop worrying so damn much about which bands are mainstream! It's funny people attack popular bands for being on MTV, yet they still consider bands like Black Flag and Youth of Today credible and "underground" even though they too have had videos on MTV! If you apply all the rules that make bands like RATM sellouts then apply them to everything that you consume. Movies, books, food, other genres of music, not just punk bands and labels. If that's the case every example I mentioned are ALL cases of sellouts. First take a good look at yourself and your scene before you criticize people that are making an effort to promote their ideas. I don't exactly see punk rock doing much other than having some shows and lots of communication going on strictly within one of the most snobby, exclusionary music scenes in existence. If a band does sellout, it's not like the world is gonna end, so get over it.

2. Any opportunity to educate someone else should be seized. Using the media to your advantage is a GREAT thing!! I don't agree with everything Earth Crisis says or even the concept of straight edge, but I thought it was cool when I saw them talking about the drug free lifestyle on MTV. When I see RATM interviewed in mainstream mags talking about what they stand for I think that's great. Both these bands have gotten criticized for talking to mainstream media. Punk is a big contradiction when it comes to letting people know what it's about. On one hand people complain about society having all these different misconceptions about them and their music, and how they hate the mainstream's uneducated judgment of the scene. They hate kids who have discovered Green Day and don't know what "real" punk is. They say punk has advanced in its thinking and that society is ignorant in comparison. But then when someone who is punk is on TV explaining what they're about, trying to destroy the assumptions people make, trying to show youth that an alternative exists, punks freak out. Understand this: YOU CAN'T HAVE IT BOTH WAYS! Why are these bands and people attacked when they speak out? For telling millions of kids their beliefs? For promoting a message that might actually make sense to some people? What's the crime in that? I already see dickheads like Pat Robertson and Pat Buchanan preaching their hate speech on national TV. I see companies like McDonald's and the GAP telling me that I will not be happy unless I buy their useless garbage. Why shouldn't there be someone to counteract all that one sided stupidity?? How many people actually represent your beliefs in the mainstream media? People should be glad when they see one in a million actually speaking about

something they believe in! The problem arises when the media starts controlling your thoughts. If the news is threatening to alter someone's viewpoint then usage of that media should be ceased. So far though, I haven't seen any distortion of what RATM, Michael Moore, etc., has been saying by Big Business.

I can think of several times though where I've seen the media distorting the truth when they talk about youth subcultures. *TIME* magazine did an article on different youth gangs in the country, and they touched up a little on militant straight edge gangs in Salt Lake City. Obviously most straight edgers aren't going around beating people up. The media portrays some punks (and youth in general) as rowdy and violent, and obviously that's not an accurate depiction of most kids either. Punk needs to find a way to effectively deal with the mainstream media so that they're not represented negatively. People should know about the fact that teenagers are renting out venues and booking shows all on their own. Most of society can't conceive of traveling the world without being rich. Hardcore bands without record deals do it all the time! And what about putting out 'zines on your own or putting out recorded music on your own? All concepts completely alien to the mainstream. Think of how much of an impact this could have on mainstream people if they were only exposed to it. How much creativity could be spawned if they realized that they didn't need to consume and be told that companies have to take care of everything for them.

There hasn't been a good representation of any punk bands showing those ideas to society yet. But when a underground band does get popular the reaction from the scene is to close off, shun the band, and talk about how much the mainstream sucks. When bands like Blink 182 or CIV got big, many people were being exposed to a new form of music. That was a perfect opportunity to let those people know what DIY is about, what punk stands for, that there's a whole lot more to it than just music and fashion (that is, if you believe he is more than that). Most self righteous punks wasted their time talking shit and judging new kids entering the scene. Punk continued to be segregated and elitist. What are the consequences of voluntary isolation and seclusion? The real deal is left unknown, while mainstream kids think he is simply what they see on TV. People talk about how it's trendy to be punk within the mainstream. There's not much difference between MTV punk and underground punk, both scenes have fake kids who'll leave the scene and move on to the next trend. If you don't believe that consider that most audiences at shows are made up of teenagers; the only people over the age of 21 are usually in the bands! Just because one discovers punk via the underground doesn't mean they're more real than a person who discovered it via MTV. If educated (instead of being judged!) the MTV one may end up sticking to punk for his/her lifetime while the underground punk gets tired after 2 or 3 years, and trades their old Avail tees to become a dj with brand new Ecko wardrobe and hip hop vinyl. Leaving scenes and following trends is a cycle that will continue whether underground or mainstream. Some people say mainstream kids will just listen to it for the music, they won't understand what it's about. There are plenty of people in every music scene who are into that genre strictly because they are into the music and fashion aspect only. Punk is by no means an exception! As for major labels commercializing music, look at all the ads in MRR, Punk Planet, HaC, and virtually every punk mag out there. Again really no major difference there, it's mostly record labels pushing their product. Like in mainstream society, consumption is a big part of the scene. Scenesters sport buttons, bumper stickers, patches, expensive tattoos of single Chinese characters, those goddamn messenger bags, dyed hair, etc. Some of these things can be made at home, DIY style. But in order to have most of these things one must go out and buy, consume, and spend money. The mainstream pushes products on a large scale. Punk pushes its fashion and trends to a smaller audience. I'm not necessarily saying punk is just as evil as Big Business or that

consumption in punk is equally as bad. I'm saying that it's no so clear cut to just come out and say punk is completely going against what society is doing where then there are so many obvious similarities. I say, work on showing clueless people that your ideas are a good thing instead of judging everything that doesn't mimic your scene. Scenesters weren't born punk, someone or something had to show them what it was all about. Why not do the same for some other person? See the beauty of trends are: THEY ALL EVENTUALLY DIE. Whoever's real will still be there long after the trend is gone, so if you encounter someone trendy it's better to educate them, maybe give them a 'zine explaining DIY, and see if they'll understand what it's really about and stick around rather than talk a lot of shit. Shit talking accomplishes absolutely NOTHING!

3. Economics is an extremely important factor when it comes to spreading ideas and creating support. There's no getting around this because, unfortunately, we live in a society that revolves around money. The ones who complain about having to pay money are usually the ones who don't know the costs of running a label, running a venue, putting out a high circulation 'zine, etc. "\$7 to see 10 bands?! That's outrageous, I shouldn't have to pay that much!" is a phrase that would probably be said by some spoiled rich punk kid at a show who just spent \$100 to get his nipples pierced. For those that think punk rock should and/or can exist without financial backing let me give you two examples of projects that failed due to lack of funds.

Example 1: *Profane Existence* has just recently resumed publication, so I guess technically it didn't fail. PE is a punk 'zine that ran for several years covering scenes around the globe, with an injection of some news and some anarchist ideals. My only problem with PE was that it somehow merged rebellion with alcoholism, just like hardcore has managed to merge veganism with straight edge. Other than that, the 'zine has some good reading content. While it was popularly read all over the world, eventually PE had to end their publication. How is it that PE, one of the biggest, highly circulated, widely read punk 'zines of its time, was unable to stay afloat and be forced to disband? Simply from a lack of money and too much burden on a small group of volunteers. They are now able to afford their costs for one simple reason: they charge high prices for advertisements. It's funny too, they admit they have the "highest ad rates in the DIY scene." This is how stupid punk can be, PE already knows kids are gonna freak out and accuse them of being greedy, so it's like they're apologizing. Fuck apologizing, that's the only way to get the damn 'zine published!

Example 2: ARA has also been existence for several years. They mailed out newsletters to people around America with news and reports of current events free of charge. Newsletters have not been mailed out in over a year for one simple reason: they cannot afford to do so. They could go the corporate route, but that'd be unethical. They could get some companies to buy advertisements. They've chosen not to do that. So ARA needs to find another way in getting funds because even numerous benefit shows from the punk scene don't seem to be helping them out either. The only option is to rely on donations. I also want to relate ARA and PE to something else: collectives and show venues. Look at how many collectives that are started by punks then collapse due to lack of funds after a short period. This is because many of them are run by those who try to keep money out of the picture. It obviously is not working out to their advantage.

A side note: I hear from a lot of people that money should not be involved in punk. I'm sympathetic to that but I think it's very unrealistic. That philosophy works fine on small scale projects. But there are people who work a full time job to support themselves and then spend another 20 or more hours running a shop, record label, or whatever. Some people say those people should not be compensated at all for their hard work that they are doing after their "real job" because a label/shop/venue are side projects involved in punk rock. To those with that fucked up outlook there is a perfect job waiting

for their stupid ass. Nike, Kathie Lee Gifford, and other companies with unethical labor practices will gladly welcome someone with this attitude. It's called a SWEATSHOP. It's where a human being works all day and doesn't get paid what they deserve. Whiny punk kids and CEO's actually share a common opinion: people should work hard for little or absolutely no reward! Please spare me any lame anti-capitalism arguments. Usually the people who say money shouldn't be involved are the ones who aren't doing shit or don't know what it's like investing hundreds or thousands of dollars of their personal money into projects. They will however spend large amounts to look fashionable at shows and consume products strictly for themselves. Go figure.

Now my question is: why the hell is punk rock so against giving monetary aid?? In order for bands, labels, organizations, to not rely on corporate help this scene needs to establish a good reliable underground support system. There doesn't seem to be too much help offered when people embark on projects. Yeah there are a few ABC No Rio benefits and stuff like that, but honestly that's just a small fraction of the money that needs to keep huge projects alive. *Benefits wouldn't need to exist in the first place if people would just accept slightly higher prices in the first place!* DIY is a wonderful thing, but in order for something to be have sustenance there has to be SUPPORT. The idiots that complain about how prices are too high on records and shows tend to be same ones who refuse to lend a helping hand when a local show venue is about to shut down, when a band is in debt for pressing hundreds of records, or when a 'zine editor is strapped for cash because they gave away hundreds of 'zines for free to well-to-do punk kids (like *Profane Existence* did). I think it's seriously fucked up that Ebullition, a label who I assume gets a decent amount of mailorder, has to put out a benefit record for itself. That right there tells you just how selfish and unsupportive a lot of consumers in the punk scene are.

Here's another observation of mine. I've noticed that labels who are selling lots of records and merchandise tend to charge really high prices while smaller labels and distros charge cheap prices. The thing is, most consumers do NOT complain to the companies with overpriced shit but are always quick to complain to smaller DIY operations about "over charging." I once had a friend complain to me that I was selling pins for too high (a whopping 75 cents). The next day he blew \$250 on records. I've known plenty of kids who've spent tons of money buying high priced baggy jeans and shirts from labels like Victory while freaking out over a unknown touring band selling a 7 inch for \$4 (how dare they?). This isn't a few kids here and there I'm talking about, this is the norm. Isn't there something wrong with that picture?! And the story is always the same, smaller labels/collectives/venues fold while larger money makers continue. If you ask me, this should be reversed. If labels are making lots of money and mass producing music they should lower their prices, and if they don't the consumers should demand it. If smaller DIY projects raised their prices by just a little bit, they might have a better chance of surviving in the long run. Also if smaller labels and DIY show venues charged a little bit more they could compensate their bands better too and avoid going into debt and ending their operations. We should also look at the way labels and companies treat their "employees." Many majors sell CDs for \$17 and only give \$1/CD sold to the artist. Meanwhile many successful indies are selling CDs for \$10 and giving half of that to the band. If a DIY operation charges an extra dollar on a 7" that you want, just pay the money if it's going to help out the band and the label. Please quit griping about petty shit! As for 'zines that are choosing to run ads from larger, more successful labels or bands, I say they should charge the hell out of them for ad space and charge cheap for smaller DIY oriented labels or bands. Ya, that's blatantly discriminatory, but so what. As I see it now, punk is not very sympathetic when it comes to preserving DIY in the long run. These are just my suggestions. If people

can figure out ways to sustain DIY successfully (even without bring capital into the picture) they should be implemented so that all these different things being produced don't last for such a short time.

There definitely needs to be a major effort to transform this scene that nurtures isolation and arrogance. Hardcore is so caught up in making rules for what is and what isn't punk that so many good things that start out with heart end up having to dissolve due to lack of support from the scene. Maybe bands like RATM, thought crossing over to the mainstream was more worthwhile than preaching to the converted. In order to prevent this type of thing happening though, the scene needs to do some serious work on helping out its own and creating endurance. It also needs to work on destroying its overwhelming elitism and snobbery to garner more support. For those die-hard believers that think everything I said is bullshit, take a good look at yourself and this scene before you criticize others who have "sold out." There just may be a chance that that sellout you hate is doing a whole lot more than you and you're secluded scene ever will.

Ravi Grover/PO Box 802103/Chicago, IL 60680-2103; sanyasi@juno.com

—All the examples I listed above of potential 'sellouts' I wholeheartedly support. One group I don't support though that was (is?) trendy in hardcore is Hare Krishna. Let me explain. When I first met hc kids who were into Krishna I thought it was cool that Christian-raised kids were willing to learn about different religions. My problem is specifically with International Society for Krishna Consciousness. I won't go into all the fucked up things they believe in, but I will reveal their corporate status. ISKCON is a multi-million dollar religious organization. They claim they don't believe in material wealth; but when that Shelter-loving hc kid purchases a book from a Hare Krishna to carry in his backpack (or messenger bag) his money is going to pay for the mansions, the Mercedes Benzs, and all the gold jewelry of the holy "gurus" who run ISKCON. Religious groups don't have to pay taxes in America. ISKCON rakes in big bucks and uses it to support the "spiritual" lifestyles of its Swamis. The devotees are basically temple slaves who sell books on the street while the priests are the CEO's who pocket most of the money. At least half of the hc 'zines I've read in the past have some ignorant stupid shit promoting ISKCON or some lame band associated with the Krishna corporation. DIY my ass. How can any hc kid speak of ISKCON, evil mainstream trends, and supporting DIY all in the same breath??

—To all the people that talk shit about radio and MTV (another trendy thing to do) I can find something positive in it all. It's FREE! Napster provides free music on the internet which is why so many kids tap into it. So does MTV and the radio. I can listen to it and not pay anything. Just cos I watch it doesn't mean I go out and buy albums simply cos I saw it on MTV. I once heard the lead singer of Kill Your Idols say something like "Mainstream music magazines tell people what they should buy." What an ignorant statement! If HaC did theoretically print ads by non-DIY labels, who's fault is it if the consumers spend lots of money, mindlessly follow the crowd, and buy that label's crap? Would it *really* be the fault of HaC for allowing the ad to be printed and giving them promotion in their pages? No one is putting a gun to anyone's head and saying "buy this." All major punk 'zines refuse to print ads from labels such as Epitaph, Revelation, and Victory yet somehow these labels manage to sell the most! Obviously this is the (uninfluenced) choice of many punk consumers. Place blame where blame rightfully belongs. Target the consumer and their spending habits if you're gonna blame someone!

—I did two newsprint 'zines over 2 years

ago. I still have some copies left over and I'm trying desperately to get rid of them, so if you're interested please check 'em out. One 'zine is *Strife*. It's dedicated to a metal band of the same name and filled with photos, tour diaries, and a discography of their releases. Not really. What it really has are articles on the EZLN, veganism's global impact, Black Panthers in Alabama, killing in war, how to win an argument with a meat eater, and the Cassini space probe. The other 'zine I did was *Indian Attack* and it has stuff on the marketing and consumption of ethnic culture, the ACT, film and the use of CGI, a detailed article on environmental racism third world exploitation, nuclear threat, and false greenery. I'm only charging postage, so you can get both 'zines for only \$1 and a stamp. Bulk rates are also available for postage charge only.

—2 zinesters in Malaysia and Singapore: if you wrote me a few months ago, I lost your mail due to computer glitches, so if you're reading this please get in touch with me again!



The newest version of Microsoft Word features a rather nifty feature called the synopsisizer (actually, I have no idea what it's called, but it is a sweet feature regardless of the specifics), which allows you to speed-edit your writing, cutting out the chaff and paucity alliterations to broil it all down to the brine of the naked facts themselves, so as better to deliver these bare bones essentials to your business focus group or attention-deficit-disordered child. Whatever text you insert, this synopsis function will give you, depending on your intensity of synopsisization, anything from the *Reader's Digest* version to what the dust-jacket would say to what *TV Guide* would

say and on down to the basic three words that most cogently sum it all up. There is some weird formula by which it functions and I can't quite figure it out; although the first sentences of paragraphs tend to make good showings in the final edits, the machine will sometimes pick random bits from the middle, or two-thirds of the way through, opting to display strange groupings of randomly assembled snippets as its final pronouncement of what it was that you were really trying to say. It's not unlike having a device for converting your college thesis into Dadaist poetry, except that the finished synopsis is usually jarringly accurate as summations go, and as text far more cogent than either the average piece of Dadaist poetry or your thesis ever was.

I've been trying it out on previous *HeartattaCk* columns I've written, setting the synopsis function on "max," of course. It's interesting to see what it all boils down to. One reduced itself to this curt summation:

"I've received two letters in my life which posited the theory that I hate women. But hey, I'm an artist."

See? That's pretty good.

I am an artist. Oh, those are indicting words indeed. Aside from the fundamental logical flaw of ascribing inherent character traits to your propensity for making crafts (you behave in certain ways on account of your artisticness? As if it's got some socio-biological roots; being an artist more akin to being Albanian than to being a garbage man or insurance claims adjustor), there's just the pure annoyingness of dealing with someone pompous and self-important enough to acclaim themselves a part of this special breed (which apparently includes me, since I wrote the sentence, according to the synopsisizer, although looking through the original text there's just so much chaff and digression that I can't find it anywhere. Maybe I accidentally hit the Microsoft smartass commentary function). A cogent summation of my criticism of people with notions of their own artistic self-importance is found in the film *Decline of Western Civilization Part Two: the Metal Years*. In the film we get a montage edit of Axl Rose wannabee after

Axl Rose wannabee, bedecked in what we can now, from our twenty-first century cultural vantage point, see as grievous scarf-based offenses to fashion and general aesthetic taste, each delivering the almost exact same monologue, revolving around their own personal genius and the inevitability of their second-rate Guns-n-Roses knock off of a band "making it." "What if you don't make it? What then?" the interviewer asks. "What's your plan B?" The answers are bland and chilling in the simplicity of their cretinism. "There is no plan B," each Axl asserts with stoic confidence. Here, in the Brave New World of soft and cuddly emo-core triumphant, we can imagine the sad fate which must have befallen these plan-B-less unfortunates, fates which probably involved a lot of visits to the plasma center and the salvation army to try to sell scarves. And it is not the plan-B-lessness per se which offends me—you should see my resumé—but the self-indulgences which this attitude permits the young Axls to allow themselves on account of their intense self-conviction. "Oh, sure, I live off of my girlfriend," they tell the camera. "She pays my rent, buys me food, scores me drugs. But it's cool, man, because she knows that it's all coming back to her times ten when I Make It. Limo rides, fur coats, jewelry, a swimming pool in the shape of my genitals—I'm going to pay her back with interest, man." Needless to say, these unfortunate women are still waiting for their pools.

I suppose, like most things that really enrage a person, I find the behavior of the protagonists of this documentary so particularly reprehensible because I so clearly see myself reflected in them. I have no dreams of heavy metal superstardom (well—I'm not actively pursuing it, in any case), but I do have many hobbies and interests which provide disturbing parallels. For instance: like most people who spend a good deal of time involved in working on their "creative writing," I, admittedly, will spend about 30% of my time actually writing and the other 70% just sitting around reflecting on how brilliant I am. William Faulkner wrote many of his greats while employed as a night watchman for a factory, totally blowing off his job and being fired for gross incompetence as a result. Of course, now that William Faulkner is, you know, William fucking Faulkner, it seems funny and ironic, and they probably have a plaque at the factory over a bronze

typewriter, reading "W. Faulkner wrote *As I Lay Dying* here," whereas the truth of the matter is most likely, "W. Faulkner was told to pick up his shit and get the fuck out after being found asleep over his typewriter here." No doubt, had he been interviewed by a documentary film team after being fired, he would have said something along the lines of, "hey, man, I am a literary genius. You should read my shit. Man, I'm one of the greats and one day the world will recognize my literary prowess." "But you just lost your job," the documentarian would then ask. "What if your gamble doesn't pay off? What if you labor in obscurity and die forgotten? Any plan B?"

"Plan B?" William Faulkner would have rightly scoffed, "There is no Plan B."

Of course, rigid adherence to the formula (obsessive fixation on your own genius, coupled with an inability to hold down any job, since the muse might call you to work at any second), while noble and worthwhile just because it gets you out of work, does not guarantee you next William Faulkner status. That's where Microsoft Word comes in: thanks to new, quality-of-life-improving innovations like the synopsisizer, the whole literary genius bracket can now be standardized into obsolescence. I haven't yet synopsisized much (I use an old computer, a Mac Classic, the kind of machine you can pick up at a thrift store for about five bucks, and which anyone born after 1980 cannot differentiate from a toaster), and so my prose continues to follow the archaic and fruity conventions of olde english.

However, on the occasions when I do get a crack at the more new-fangled Microsoft Word, I notice that the computer now automatically underlines grammatically dicey sections in green. "Spelling and grammar check" yields the root cause of my errors: "long sentence (no suggestions)." I take this lack of constructive criticism to indicate "beyond hope," but, apparently, the newest version of Microsoft Word even goes so far as to rewrite sentences for the writer. People I know, writing fanzines you've probably read, have used this function and actually submitted work with major portions revised by computer programs which generate straightforward, easily digestible sentences. So what you are reading is, technically, not the writing of the credited author but the writing of the Microsoft Word computer program. An interesting development, in my mind—kind of points to what exactly the ramifications are of this shift in our language from "writing" to "word processing." Soon enough, it should be possible to not only set levels for synopsisization and grammatical clarity, but for Faulknerization as well. We'll all set our computers on "synopsisize at 30%" and "geniusize at 95%." Soap operas are already being written with computer programs that randomly generate plot, inserting amnesia or sudden appearance of long-lost twin brother in combinations which transfix audiences of millions, so even content shouldn't be too hard to generate with currently available technology.

The new literature will be like the new music, or the new art: easily produced by anyone according to mechanically generated formulas, what we produce will become entirely a by-product of our lifestyle choices, the generically spit out blips and skwarks of the electronica DJ "making music" with programs like acid, or the "web art" designer spitting out items for his "graphic design" resumé with dream weaver. Computers outdate talent ten times more effectively than punk rock ever could; now anyone who wants to invest in the software will be just as able to be a literary genius as anyone else. Then it's just a matter of falling asleep over our I-Macs and getting fired from our desk jobs.



Richard Corbridge

couple of years. Even though I've worked for a living for well over ten years on and off, I still find it incredibly difficult to aspire to something that many of my peers have so wholeheartedly embraced. I've always found the whole world of employment to be such an alien concept which contradicts so many of my personal ideals, made all the harder since I've never been a "career-minded" person at all. Employment is something that takes up such a large portion of our lives, a form of identify for many, and is something that shapes and determines how many of us lead our lives. Yet as one moves onward in life, it's both a pressure and responsibility that's inadvertently thrust upon most of us at some stage. We all need to make choices about what we want to do eventually. Admittedly, it's something I've generally done my best to avoid.

Ironically, I'm a compulsive work-a-holic. I find it incredibly difficult to relax. I'll do anything to avoid boredom—which is something I've never been able to handle. I have a short attention span. I'm a total perfectionist, I can't do anything in half-numbers. Unless I'm working on a project like making records, filling orders, doing some research, writing columns, doing 'zines, organizing shows, or whatever other tasks I need to do, I often feel as though I'm wasting precious time.

I'm quite happy putting all my effort into something for myself, or if I'm doing something I know is beneficial for others in some way. Yet I stubbornly refuse to work for "The Man" and to be a cog in the

corporate machine. For about a year and a half, up until the beginning of this year, I was a temp slave. Being assigned to the most dismal, soul-destroying office jobs, pimping myself to the highest bidder. This, despite me having a lot of real work-experience including some part-time adult education teaching experience and working as a clerk for a company for about 6 years after quitting school at 16. I left those jobs to go to college (graduating in Peace Studies, a course I can't rate highly enough if you're interested in finding out about how the world works, international politics, conflict resolution, etc.). Still, temping was the only viable alternative I could find after graduating. Sure, it was a short straw, but a short straw is usually better than no straw!

Temp jobs have their advantages. No responsibilities and none of those burdens commonly associated with careers which I dread so much. Such advantages are being able to move onto something else fairly easily. I could come home at the end of the day and forget everything, and get on with my other activities (which is what I considered to be my real work!). Temping also had the advantage of many perks—such as enormous help-yourself stationary store rooms, extended breaks and the ability to quit with little or no notice. Working with some of those who perform the most repetitive tasks on a permanent basis gave me a lot of respect for those who struggled onwards on a permanent basis.

The world of work has changed such a lot over the last couple of decades. Changes in the global economy has had a profound effect on the today's labor market. The gulf in labor costs between industrialised economies and those in the "developing" world has encouraged the movement of most manufacturing bases, like pins being drawn to a magnet. The growth of the service industry, with the corresponding demise of the traditional labor market has been unprecedented. Consequently, new growth sectors of employment have flourished in recent years, particularly with the perceived need for a "flexible" workforce, adaptable according to the patterns of international markets, characterized by the growth of temporary and part-time employment within predominantly service based industries.

A feature of this shift here in Northern England, has been a massive growth in telephone call-centres, otherwise known as the factories of the 21st century. So many of my friends work in them. You're placed in small, incredibly psychologically well-designed booths, answering call after call from the paying consumer. Your calls are monitored, and the targets and pressures to sell in most call-centres are incredible. A friend of mine on the bus commuting to work the other day joked that he thought call-centres were the only job there was! Fortunately, I've managed to avoid the dreaded call centre.

My personal struggle to avoid working for "The Man" on a permanent basis eventually paid off, after some lengthy resistance. Since the beginning of the year, I've been working for a small community-based educational charity, working on a couple of projects for young "disaffected" people. The projects provide opportunities for young people to voluntarily get involved in a range of projects, such as working with local environmental or conservation groups, housing projects, dance/drama/performance based activities, or doing voluntary work in after-school children's literacy clubs in inner-city areas. For those young people from "disadvantaged" backgrounds, we help provide alternatives to the usual pitfalls that some young people can find themselves in. I love it—and I get paid for it!

To find alternatives to conversional employment in the "real" world can be so incredibly difficult, but it is possible. The amount of people who have a successful record label or distro, or who're in a band popular enough to do that activity full-time, are few and far between. Yes, I am lucky myself, however other alternatives do exist out there in the real world. For example, self-employment is an obvious means of taking control of your work and being the sole

beneficiary of your labor. There have been several such options already discussed within these column pages in recent issues. Persistence is central, but certainly rewarding when you achieve your goals. It can also help if you're a little stubborn like me!

Those three words still ring hollow between my ears: employment, profession and the development of a career. Through finding a job that I actually like, been I've unwittingly thrust into facing responsibilities I never thought I'd seriously have to take on for a long time. It's strange—I do feel as though I've been caught a little off-guard in some respects. Finding a day-job I like that actually does some good in the real world means was an almost unachievable ideal, and I feel as though I've found quite an unexpected avenue ahead of me. I'm beginning to find that my music and political activities complement my day-job in quite an unexpected fusion. For a long-time I felt as though I disjointly compromised all my ideals during the day for the sake of a shitty job to pay my rent, then return home to escape by working on my activities. It's all about applying your ideals within the real world, coping with responsibilities, while getting older and continuing to work towards a change for a better world. It's an unexpected combination of all the work and activities that I do which I'm beginning to embrace together. Consequently, I'm finding a whole new source of strength and refreshingly positive energy as a result, which has been working wonders for my motivation, fueling my drive ever more forwards.

ENDNOTE: At the time of writing, the IMF/World Bank demonstrations in Prague have just finished, and the meeting has shut down early thanks to pressure from activists who traveled from all over the world to protest against economic globalization. Critics of the movement can't bear the anarchy of it; they see its disparateness as cluelessness rather than a deliberate attempt to overcome traditional hierarchies and a core strength. But if a movement can force such powerful institutions as the IMF and World Bank to come to a halt early, and if protesters can get inside the conference centre in spite of 11,000 riot police, 5,000 army back-up and a few tanks, the protesters' organizing skills might be considered rather impressive. By the focusing on the violence, the media makes it easy to dismiss and demonize the demonstrators. But even the wildest of commentators estimated the number of violent activists as 1-2% of the 15,000 protesters. Rarely was there any mention of the reports coming out of Prague about police brutality and human-rights abuses against arrested protesters. Members of Ya Basta, a popular group of Italian activists who were extraordinarily well-disciplined and restrained in their direct action, have been labeled "terrorists" by the Czech authorities. By the media condemning the protesters in such crude terms perpetuates the misunderstanding of one of the most significant political movement to emerge in a generation. However, even the *British Times* newspaper recognized that "many of the demonstrators could give, on demand, a sophisticated critique of the global economy," noting the significance of the movement. The British politician responsible for international development said that the protesters are "today's Luddites... their call to halt historical change and tear down our international institutions offers no solution"—as if neoliberal globalization was inevitable. It isn't. It's a particular form of economics, of human behaviour and development—as Nelson Mandela (of all people) noted shortly afterwards!

If you want to get in touch, here's my e-mail address: rich@awarecords.com

How many people would like to spend a few years in a prison cell? I sincerely doubt that anyone would, as prisons are not places of fun times and relaxation. However, when you consider that the US has a higher incarceration rate per capita than any

other country, with the prison industry being the second largest employer, you might begin to realize that it could happen to you.

If you follow the news, you probably know that protesters and activists across the country, both in and out of prison, have been targeted for harassment and confinement in ever-increasing numbers. The protests in Seattle and Eugene are highly visible examples, but there are plenty of others.

On June 2, 10 men and 10 Ride or Die Chicks were arrested in Detroit for the crime of riding their bikes during a Critical Mass protest. In Chattanooga, Lorenzo Kom'boa Ervin and two other activists face a trial for organizing a protest against the police. And Kebby Warner, a woman prisoner in Michigan, had guards try to brand her a Klan member after they took some materials from her which spelled "Amerikka" with three K's. Because Kebby is white and fights against the establishment, they'd hoped to cause her problems with the prison's New Afrikan wimmin.

What to do—fight back, or give up and accept whatever those in power throw at us? For hundreds of activist groups across the country, there is no choice. How about you? These groups are always in need of your support and involvement, whether it be through volunteer work, financial support, or a letter of encouragement. With so many creative readers of HaC, surely some of you can interview members of a group for your 'zine, thus spreading the message in your own way. Or compile a benefit CD, put on shows to benefit them—there are just so many ways to get involved. The key is to take that first step.

I'm asking *HeartattaCk* to print as many of the addresses I'm sending as possible to offer a wide variety of groups for you to choose from. You can also write to me for info on any groups you don't see listed, or try to find them on the internet. Start acting up, but stay free!

Ron Campbell #N30537/PO Box 711/ Menard, IL 62259

—Homes Not Jails/558 Capp St./San Francisco, CA 94110; www.org/housing/hnj

—Anarchist Prisoners Legal Aid Network/818 SW 3rd Ave., PMB #354/Portland, OR 97204; aplan@hotmail.com

—Prison Activist Resource Center/PO Box 339/Berkeley, CA 94701; www.prisonactivist.org

—Autonomous Zone/1573 N Milwaukee Ave., PMB 420/Chicago, IL 60622; azone@www.com

—Coalition for Positive Sexuality/3712 N Broadway #191/Chicago, IL 60613; www.positive.org/cps

—Food Not Bombs/3145 Geary Blvd. #12/San Francisco, CA 94118/1-800-884-1136

—Stop Prison Rape; 6632 Lexington Ave., Suite 48/Los Angeles, CA 90038

—Crossroad Support Network/3420 W 63rd St./Chicago, IL 60629; CRSN@aol.com

—Human Rights Watch/350 Fifth Ave., 34th floor/New York, NY 10118; www.hrw.org

—Political Prisoners of War Coalition/PO Box 554/Lincoln, MA 10773; cwrtsheer@aol.com

—Texas Prison Labor Union/2121 South 5th St./Waco, TX 76706

—Activists of Humane Prisons/1558 Shenandoah Dr./Boise, ID 83712

—Refuse and Resist!/305 Madison Ave. #1166/New York, NY 10165

—People Against Racist Terror/PO Box 1055/Culver City, CA 90232; part200@usa.net

—Coalition for Prisoners Rights/PO Box 1911/Santa Fe, NM 87504-1911

—Books to Prisoners c/o Left Bank Bookstore/Box A, 92 Pike St./Seattle, WA 98101

—Prisoners Literature Project c/o Bound Together Books/1369 Haight St./San Francisco, CA 94117

—George Jackson Books to Prisoners Project/PO Box 1285/Roswell, GA 30074; www.delphi.com/georgejackson

The Dirty & Broken Teeth of Timothy Sheehan

How can people successfully bring about the changes they seek? Every demand, every analysis, every

utterance, must break with the system's hegemony by containing within it the means for the people to act directly to *empower themselves* over the conditions of their lives, and not simply to appeal to authority to act on their behalf; otherwise, we betray our own rank-and-file's initial enthusiastic *welcoming* of the opportunity to act meaningfully... (and) expose our own impotence." —Mitchell Cohen, "Help, I'm Voting and I Can't Get Up," 1996

Castro was recently quoted as saying, "Perhaps never in times so complex and chaotic has there been a competition between two candidates more boring and insipid." I would like to extend this sentiment to the entire electoral process.

I'm really just flabbergasted to see so much rabid pro-voting rhetoric surfacing in the Hardcore/Punk community—once again the US kids vie with one another to see who can have the least progressive politics. Though this discussion could fill a book, I'll keep this short as I can hardly believe I'm about to write these words in this magazine.

Belief in voting as a method to enact social or political change is indicative of a failure to understand power. No elected representative has any true power. Do you really believe the president runs the show? Do you actually believe that the next four years will bear any difference under Bush, Gore, or Nader? Regardless of the outcome, the result will be the same: a well-policed corporate order thriving at the expense of tenants, wage-workers, students, immigrants, and poor folks.

But before you form the syllables to grunt 'love it or leave it,' please continue reading, as I will elaborate:

The movers and shakers in any modern capitalist pseudo-democracy are those entrenched in the structures of the state and those who control capital. State differs from government in that the state is comprised of the permanent structures of the system whereas the government is merely temporarily elected politicians.

Many of those who are functionaries of the state, such as police officers, are not elected into power, and cannot be voted out. Capital is just what it sounds like, those with the wealth; all the way from 'independent' billionaires, to the dirtiest multi-national corporations. These are the two groups that exert political pressure on elected representatives.

Someone once said that every media professional is bound by wages and other rewards and recompenses to a master or several masters, and more importantly, every media professional knows she or he is *dispensable*.² Politicians are in a very similar position, and react as circumstances dictate.

Even if the most 'radical' candidate imaginable was elected, her or his power to act would be limited by what the state, whose prime directive is the maintenance of the status quo, would allow. Any radical action or policy able to pass this filter would incur the disinvestment of capital.

As incredulous as this may seem to you, there is precedent—other 'radical' parties have been voted into power before. One very appropriate example is the British Labour Party of 1974. Voted in during a miners' strike, the party announced its intentions to nationalize the banks, shipbuilding, and other heavy industries.³ The true power of capitalism intervened. By 1976 the Treasury was buying back its own heavily devalued currency at about \$100 million a day, later to be bailed

Guest columnist:
Ron Campbell

out by none other than the IMF. Of course there were conditions: the Labour government had to make many cuts and changes, bringing the hammer down on striking workers and other poor segments of the population. In the modern capitalist pseudo-democracy, capital always has the last word.

So, no, voting does not change anything for the better for anyone other than those in power, and beyond that, electioneering is actually *detrimental* to the fight for positive social change.

Voting has a profound de-radicalizing effect. Not only does it divert energy away from grassroots organizing, but through this process actually *transforms* political participation. The people are cleaved from the leaders, and become spectators only, non-participants in political processes. It replaces (and thereby effectively destroys) direct action with campaigning and voting, very *safe* activities that pose no threat to the military, the patriarchy, economic injustice, private property, or any other dominant power structure.

Voting legitimates government, and with government's approval, becomes the only legitimate form of participation, thereby rendering all other forms illegitimate in the minds of the governed. This is part of a process that allows striking workers to be seen as greedy, lazy, or ungrateful and activists to be viewed as terrorists.

And ironically enough, popular support of the state manifested through voting has enabled the growth of state power to the extent to which it currently exists, one beyond any popular control through voting.

Beyond these detriments, voting implies agreement with and acceptance of the status quo. It is an identification with and an embracement of the structures and mechanisms of state power. No matter how you attempt to justify or interpret it, *any* vote is still a vote for the maintenance of this power.

At the very least, and perhaps most insidiously of all, voting and electioneering help to delude the public into the very false belief that this government actually does serve the interests of the people.

To those who insist that the government isn't all bad,⁴ I emphatically disagree. I assert that the highest priority of every government is assuring its control of the masses. It must seek to do this with acute economic efficiency, that is to minimize costs by exacting this control discreetly while exercising as much power as over that society as possible. Social control must be all-pervasive; extending as far into the society while at the same time keeping the forms of this control as invisible as possible as to arouse the least resistance. The ultimate end of this control is to maximize not only the manageability, but also the economic productivity, of the populace. In short, it is the primary goal of the governing powers of this nation is to insure that people obey, work, pay taxes, consume and die quietly.⁵

History has made clear that the path to social change is paved with continuous struggle in the form of direct action and grassroots organizing; political power and reform is only conceded by pressure from the bottom up. For tangible examples of this truth, check out your US labor history.⁶

Reform comes when workers shut down industry, when the people begin to take their grievances to the streets in protest or riot, or when those in power fear the imminence of any of these occurrences. The New Deal was not a gift to the people by the benevolence of Roosevelt. This reform was a concession by the state made (successfully) in the hopes of ending the increasing incidents of spontaneous demonstrations by the employed and unemployed, the battles with police in the streets that accompanied these demonstrations, and other more creative direct actions such as the bootleg coal-mining in Pennsylvania.

I never want to hear another smug little voter

tell me that because I don't vote, I have no 'right' to complain about anything. Your assertion bores me intensely; furthermore, fuck you. If going to the voting booth every couple of years is the form of political activity you value most, then perhaps you shouldn't complain, as it seems to me you aren't really doing much of anything.

So, in conclusion: Yeah, Rock the Vote, Dude! *Show those Republicans what for!*

Endnotes:

1 <http://www.cnn.com/2000/WORLD/americas/08/05/cuba.castro.ap/>

2 [http://www.nothingness.org/vf.fire\\$/SI/graphics/mediapros.jpg](http://www.nothingness.org/vf.fire$/SI/graphics/mediapros.jpg)

3 *The London Times*, May 27, 1976

4 This includes you, Jello.

5 Foucault, *Discipline & Punish*, Pg. 218

6 Jeremy Brecher's *Stike!* is an excellent starting point for such an endeavor.

Dialogue? Yes. Send to: Timothy Sheehan/
PO Box 423868/San Francisco, CA 94142/USA

Thanks and love to clara ruth.



To discuss the anthropological patterns on a college campus is really much more than dissecting the utter disgust for Abercrombie, white hats, black booty pants, and tube tops (or those new tank tops that the kids are wearing these days... those flaps of fabric tied by a simple knot in the back, as if saying "Dudes! Check out my sexy, uh, spine"). It feels rather out of place to be talking about "Institutions of Higher Academia" here, even though a good percentage

of this 'zine's demographic probably falls into such a category. Admittedly, I fall into the So-Called Scholarly Suckers between the ages of 18-22 grouping, but I really don't think college is a very unpunk thing anymore. Besides, I stopped trying to justify myself to punk rock long ago.

I have two classes on Tuesdays and Thursdays that start late in the day. The first being Black Popular Culture and then immediately afterwards is Late 20th Century Fiction. It's an interesting case of watching two cultures (both in terms of popular culture and ethnic culture and all the crossovers that happen in between) interact at their extremes. I know that contradicts what I normally say (being that the moderate route is much more sensible than any sort of extreme, or in the sense that anything in excess can be a very bad thing), but then again it takes examining the many extremes to really understand what the medium really is.

My professor in Black Popular Culture is an energetic one. A rather hefty elderly black man with a bushy chin strap. He'll get really soft and timid when he talks about the enormous bullies that pushed him around in high school and then explode into ballistic yelling and thrashing about the room when he tells about the day he whupped those bullies into a pulp.

"So what we have here is the black man not taken seriously in popular culture. They're entertainers, more like cartoon characters. (whispers) Or not. Look at comic book characters down the line, who is the white male role model in terms of superheroes? (draws a cape on the chalkboard with a "S" on it) Why SUPERMAN, of course! I remember back in the day where I would emulate Superman. I would run around the house with my cape pretending I could fly (zooms around the room flapping his arms), pretending I was this white superhero because that's all there was. SO WHERE WAS THE BLACK SUPERHERO? HOW MANY BROTHERS WERE BIG SUPERHEROES IN POPULAR CULTURE? (screaming now) NONE! ALL YOU SAW WITH BLACK SUPERHEROES WAS THIS SUPERMAN WITH DISABILITIES PLAYED BY ONE OF THEM WAYANS BROTHERS!"

Okay, so it doesn't come across on paper too well.

When the class ends, I have to hustle my way over to East Campus to Late 20th Century Fiction. The professor is awaiting a double transplant and has that Fear. No, not the Fear that drives one to settle down and sprout up a spouse and offspring while sacrificing everything called fun. This Fear is the one that tells you that your days on this Earth are finally numbered and maybe you can count the rest of your months with both hands. The whole idea of leaving becomes a very tangible thing. Her cheeks sag from medications and it's apparent that she may have many, many years in front of her should modern medicine do its trick. Our class crosses fingers collectively.

This Fear doesn't drive her from her opinions. She holds pretty strong ones and adheres to them stubbornly like the Sex Pistols have held onto the fact that they can still "rock" the punk like they did in the late 70s. One of the most memorable moments in the classroom was when she went off for about thirty minutes on how television has no redeeming qualities and that anything good came from the national news or PBS. Seriously, she could not think of anything original or interesting that wasn't a bad "regurgitation" of literature. Of course, she thinks that literature has accomplished everything that is possible and that there is nothing new to discover. Of course this gave a chance for students to try and prove to her that the episode where Tutti went on a date in *The Facts of Life* was probably the most influential cornerstone in our TVfied lives.

She was born in Nigeria and is recently rediscovering her identity as a native African. She's shaped the curriculum to center around modern novels focusing on the continent of Africa, but not always African authors. There's a whole lot of Achebe on our reading list, to which I responded with simple "Word?" (it being a slang term that that's really an irrelevant noun to describe something as "good," but is really fun to say in a kitschy sort of way. Like how "fly" was in the 1980s because it referred back to the 70s, but "word?" only refers to the late 80s to mid-90s so it's a little more "new school").

She is also white.

What's interesting is that her level of keeping in touch with her African roots seems more like a tokenistic grasp of mistaken identity rather than a genuine homage to her homeland. She did leave Nigeria at an early age, but it is also notable to say that her upbringing in Africa was a white upbringing. How she identifies with blacks and black culture I don't know, but I can't imagine it being that strong of a bond. Another memorable moment was when she said, "How do you feel when white people listen to rap? Or what is that other thing called? Hip? Hop?" I have a bad feeling she uses the "Hey! I'm from Africa too!" line. The point is that she doesn't have much to say about being black in America.

The classroom environment brings in the most dynamic element of my two day a week experience. Black Popular Culture is made up of mostly blacks—in fact, there are only two whites in the class and then there's me. My friend and radio show co-host Kevin is one of those whites. The class is invigorating to say the least. The reading material we read is angry, the professor is passionate, and the topics are very personal.

Late 20th Century has mostly white folks. Two blacks and then there's me (See a pattern? Yeah, it's a lonely life) make up the non-whites. Total opposite of the last class. There are a handful of students in the class intent on making that A+ through total masturbatory ego stroking (both their own and of the professor). So there is plenty of discussion in the class. Since we are dealing with African centered literature, the question about race is brought up almost daily.

Almost never have I ever had to examine race this closely in an academic environment. Sure, I've given it plenty of thought through my own personal experiences, but those are my own and through my eyes or through people I've dialogued with about it. On these days, it's brought up in the classroom formally and I get to watch the throwdown twice.

The only difference is that the first time, it's black folks talking about blacks and the second time around is that it's white folks talking about blacks. Of course this is an enormous difference. Being the only Asian in both classes and not really part of the black or white spectrum doesn't make me an exception, but it also does. I can't really say I stand on neutral ground or that I take the experience objectively, but I also can't relate to the perspectives given by blacks or whites.

As a minority, I should associate with the black perspective, but to be blunt, I'm not black. I don't participate in black culture (at least I don't anymore and when I did, it wasn't really my place to be—see HaC #26). My story may carry the same sort of anti-white sentiment, but it's in a totally different context. I carry an element of upward mobility as an Asian, one of the few non-white ethnicities to carry a positive stereotype. As a member of a middle class background, I should relate to the white perspective because they are speaking from levels of privilege. Not just in class, but the fact that white skin in this society carries that certain level of privilege. Again, I'm not white and in the white mind, my appearance conjures all sorts of stereotypes that don't fit into my personal identity. With assumptions being tagged on me like wet candy picks up dirt, I can't associate.

Granted, this is a university establishment and the majority of the blacks in Black Popular Culture come from rather privileged backgrounds as well. Still, being black in a white microcosm is still alienating enough regardless of class status. In that class, people speak from personal experience. We relate stories and make sense of why sometimes we get certain reactions or when people say certain things. Then we relate those experiences to Dennis Rodman or Busta Rhymes and view how they're treated in today's society. Literally, there are some days I walk out of the class with my heart beating faster than it did when I walked in.

In a white environment, it seems almost scholarly, to be more bent on spouting facts and statistics instead of being bent on real destruction of the status quo. My classroom peers talk like they're experts, like how Jello Biafra discussed in one of those spoken word albums (sorry, I'm too lazy to look up which one, but I really think it's actually called "Experts"). The cut where he talks about experts being people way up in the hierarchy of society's foundations of intelligence. The ones that look at charts all day and make generalizations based on them after saying "Hmmm..." for a long time. ("Hey Albert, just point at the big one").

The same sort of experts that examined Africans in the imperialism days and deemed them physically and mentally lower than whites because of the ratio of how their calf muscles were to their skull size or some bullshit like that. That was, until a team of whites played a game of cricket with a team of "primitive" blacks just so they could have an easy win. Shocked, the whites got their asses kicked and well, history had to be rewritten. So, the experts went back to the drawing board and wrote that blacks were physically more powerful, but still dumber than eggplants and only good for manual labor. We all know where that goes, so I'll continue on with my original point.

It's politics at the barstool. Give a person a beverage and off they spout on their white liberal rant. Forgive me, I use "white" in this context as a slur synonymous with privilege and ignorance, not for skin color. I'm not talking about a friend of mine who jumped on the booth table, kicking over bottles, and accusing everyone in the room of playing into bourgeoisie tricks. That sort of stunt in a hip scenester bar is much more amusing than hearing the "Man... fuck the government" bit for the millionth time.

I guess when I attend a discussion on race in a white centered environment, the lack of history and understanding make for some pretty sad ego stroking on their part. It's kind of like opening a book and the only thing you can see are lots of quotation marks and parenthetical references. You realize that maybe the person who wrote the document should credit

themselves as an "editor" rather than an "author."

Granted, we're Americans. We're lazy beyond belief. It's a lot easier to skim through a book or read some lyric sheet and think that you're in the know than actually going out and communicating with the people you try so hard to understand. Not just communicating in the sense that you say "Hey dude, you're not white! So tell me your pain!" to that guy you see in the supermarket line every week. Get involved with community organizing or do activism in more domestic militarization areas (prisons, death penalty, gentrification, etc.). Of course you're going to get involved because you're interested in the issues, not interested just to socialize with non-white peoples and therefore make yourself feel better about being white.

At least step out of your punk rock cave and take a long deep breath for a bit.

Disclaimers.

I know a lot of people who read this may take this as something anti-white and therefore racist. If your mind really takes things that literally, stop reading up on potential Scrabble words by learning strict textbook definitions and go out and talk to real life people.

I got a lot of letters from nice people in response to my race submission in HaC #26. A lot of them offered sympathy, which I really didn't intend to receive. I know they're well meaning with good intentions, but admittedly, many came across as way tokenistic. My race isn't a disability or a handicap, you know. It's my identity. What's past is past and will continue and I expect that. Many asked for help for their white conscience and really, I'm no race expert. I only know what I've experienced and really can't help anyone save for giving them a few leads of interesting things I've seen. It's not like I tour the country giving seminars about my new video and book package called "How YOU Can Shed Your Racism!" with a sick grin. It's not an overnight thing either so don't expect easy solutions. If you're guilty of being white and you feel bad about it, just listen and learn to what people have to say. That's all the help I can really give.

I didn't get paid to endorse these projects:

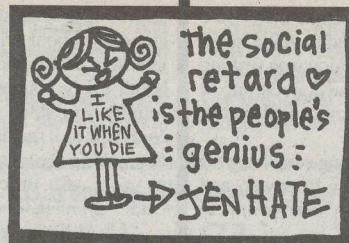
Those revolutionary rockers over at CrimethInc. have a book out. Days of War, Nights of Love: Crimethink for Beginners is the title and it's a collection of writings collected from new and old material from CrimethInc'ers. E-mail days@crimethinc.com or write to a special book-only address at CrimethInc. Far East/PO Box 1963/Olympia, WA 98507-1963. Or check the new flashy (literally) site at www.crimethinc.com. The regular CrimethInc. address (if you want stuff other than the book) is 2695 Rangewood Dr./Atlanta, GA 30345/USA. The mail that goes there gets forwarded to the official headquarters (there is nothing at that address except for a life-size wooden cut out of a small building painted black. Lots of kids tag that shit.) so you might have better luck going through Stickfigure Distro (PO Box 55462/Atlanta, GA 30308; www.stickfiguredistro.com).

I work at a quaint little punk rock record store. If you stop by Raleigh, look up Crooked Beat Records (we're in the process of moving, so I can't put the address down now) and come visit. You can check us out online at www.crookedbeat.com.

Chris Ware over at the ACME Novelty Library factory finally finished his anthology of Jimmy Corrigan chapters (ACME Novelty Librarys 5, 6, 8, 9, 11, 12, 13, 14) into one 380 page document. It's quite the beautiful book of work. Check it out at www.fantagraphics.com or go down to your nearest comics dealer.

They're my opinions. You might have yours.

— Vincent Chung
PO Box 5002/Cary, NC 27512
vincent@punkrock.net



What's the story and where to start. I had a nervous breakdown recently. It was so bad I had to call my mom and beg her to help me. I remember I was laying down when I made the call and I was covering my face, too. I knew no one was looking at me but still I started bawling. It was just over. I knew I had completely collapsed. A few minutes after I hung up, the phone

rang and Maria (my then roommate) said it was for me. It was my mom again. She was crying her head off and said she would pick me up when I was ready. This made me start crying again. Maria started crying. It was a great fucking day.

So I got to spend some time in a hospital as Holden Caulfield had said so sweetly "to calm down" or something. Relax. Oh, and it was nothing exciting like the movies—you know how they show looney bins on the screen. I didn't meet Angelina Jolie, but then again there was one wingnut who claimed to be Barbara Walters. It wasn't a looney pin either. It was just the psychiatric wing of a hospital, only for short term stays after the acute problems are dealt with. I saw it also as an artistic opportunity. I mean, it sounds like a great concept 'zine if I ever heard one.

I'm at my mom's house now cooling off from all that. The doctors diagnosed me what I always suspected: MANIC DEPRESSIVE. Fantastic! So that explains it! But seriously, it explains a lot for me. Mainly the horrible highs and lows of my moods (like a terrible, terrible roller coaster) but also a lot of my impulsive and extreme behavior. When they were checking down their list, I was like "yes" for everything. It was almost embarrassing. How could I have been sick for so long and not had such light shed on me? I just turned 24. Knowing this could have saved me and everyone around me so much grief.

Manic depression is a chemical imbalance in the brain and can't be stabilized without medication. I'm on 3 different kinds of dope. They cost \$300 and we can't afford that. My mom is a nurse so she steals them from work. Does the dope work? Well, at first they had me on Depakote and Zoloft. I begged to be taken off Zoloft because it was making my shoulders spasm. It looked like I was shivering a whole lot. Thank God they took me off of it. They replaced it with Zyprexa and Welbutrin. My fabulous shoulder twitches went away and guess what else? On my birthday, my mom asked me if I had noticed anything different on the new dope and I had, "I don't want to die," I told her. Down my behavioral/mood lows, I would get suicidal and constantly careless with my well being (I like taking sleeping pills with wine to go to sleep) or judging my need for NOT trying to kill myself. I think it's been almost 2 months since I've been on this dope and my mind is pretty clear. A lot of pressure has been lifted.

I'm not due for my first out-patient session for another week now. It's then that I can talk about my paranoia. I can't burden my mom just yet. I may not want to die, but I'm still weary about leaving the house. I can't explain it because there's no rationalizing paranoia. That's why it's paranoia. It's very irrational.

I can't work right now. It's a long story but I guess fortunately my mom is being supportive. Work is part of what caused to completely break down. Neither of us wants me to rush back in and have another so soon. So I sort of have to stay at my mom's so as not to worry about bills and stuff. A friend of mine is going to try to get me a job at GoKart Records, which I think would be great for some construction. Otherwise, since I'm afraid to leave the house, I only leave when I'm obligated to. I'll work my way back up, I know.

I'm flipping through issue #27 (my column didn't get printed—hmpf!) and wow, I can't believe how I used to LOVE this 'zine so much and now I feel like we share nothing in common. It's me, it's all me, though. I stopped going to shows and stopped showing my face over a year ago. Recluse, paranoid, yup. This cave in started a long time ago. I'm glad I did, though.

I think punx—or you kids, I guess—push yourselves way too hard! Be it to be a bastard prick to your peers or to be a positive force all around. I don't know. See, if you're a bastard, you don't know it, so I don't think you can do anything else but disappear for a while. Some never resurface. Yet the same can happen with the positive people who are so high on DIY and almost proving your punkness. I can't imagine how being vegan, straight edge, posi-core, freeing Mumia, smashing the state or any supposedly politically motivated ambitions can relate to a situation like mine. I think all of you may have a friend or even relative like me. So this makes me wonder, if you come to a point like this—at crossroads with all things that used to define yourself and your friends—what do you do? Who are you?

I'm not tossing over it anymore, though. I was for a while (my apologies to Kelli Williams for my New Year's 2000 destruction). Flipping through any HaC shows the showcasings of current music. I mentioned I stopped attending DIY shows for over a year. For DIY, this year I went to see the Convocation Of and then more recently Orchid, just so that I could get up a table to sell off my records (it was a smart move—I made a near killing). Let me not forget Reversal of Man. Going to see them is nice because with the inclusion of their roadie and bookie, they're hot. Back to flipping through these pages. I don't know who any of these bands are! I don't know. I used to be so good at networking and actually making connections to people. Community, you know? I think the only thing I could connect on #27 was the photo of a band called JR Ewing. I used to watch "Dallas" (oh, and speaking of, there was an ad for a band called the Victoria Principle!).

I used to love all this stuff. I'm not ruling it out and I don't think I can. Geez, my pal Matt is working on the drawings for our Misfits tattoos. You can't stop loving stuff like that. I guess what I'm wondering is, is there anything that you all do that isn't punk? That could be quite subversive, who knows. I believe the evil Robyn columnist brought this up a few issues back. For all of you who are so die hard, maybe you could write or send in a column about a hobby, as opposed to your next plan to tear down the Man. I'M NOT MOCKING IT. I just want to see who everyone is underneath, you know? You can't even ride a bike without punk, with all those "BIKE PUNX" logos.

I guess I feel like I've reached some point where I need to do things that AREN'T punk in order to still feel like the ol' subversive punk I used to be. Does that sound weird? I guess a year ago I'd just had enough of all the conquests, confrontations and contests. And sure I was a part of the, too. My name is Jen Hate and I do a 'zine called *I Hate You*. I feel like a lot of this corner of hardcore holds up a lot of rules (unspoken yet flagrant) and qualifications. I subscribed to a lot of them. But then I had that who recluse recoiling into a breakdown thing. Suddenly I don't understand ideals that haven't changed, but I have.

I don't want to rile you because these ideals are yours and not mine to undermine. A long while ago I was punk Jen who was a nightmare vegan warrior and all up on community, DIY or die and lots of other shit. And I didn't even have tattoos then! Wow. Now I am just white trash. I already mentioned this brain buster and recluse thing. I'm gonna be on medication for the rest of my life. Great. I guess I still look punk but I'm really waiting for the new Radiohead to come out. I think shows that aren't in bars just make for an uncomfortable experience. I watch "Buffy the Vampire Slayer" and "That '70s Show" religiously. The kitch value of Britney Spears is undeniable. I am not serious about the way I view punk and the whole world, to be

frank. Not anymore.

I am learning too late that the importance of being light-hearted is way underrated. Geez, I already wasted more than half of my life not knowing about a mental disorder that was crippling my functions.

HeartattaCk is only one "big" 'zine that runs on common panel issues. Theme issues. Do you think there could ever be a hobby issue? Where everyone just writes something about something that makes them happy? Myself included, we tend to use these forums to complain a lot or DEMAND a lot. Remove yourself for just a moment (not a year like me!)...

Before I turn this into Oprah Winfrey's "Remembering Your Spirit," here's what I mean. A little bit before I collapsed, there were some pretty terrible things in the newspapers. A mother and son were convicted of a murder they pulled off together. A father who was parking in his own driveway accidentally ran over his two small daughters, killing one of them. More buzz over Abner Louima. More buzz for Amadou Diallo, an unarmed man who was killed in a hail of 41 police bullets. Yet more nauseating Elian Gonzales exploitation. Everything just sickening! And yet do you know what the top news story was in the *New York Post*? The front page story was about a missing cat from Colorado who had been found... in Canada. The cute thing walked to fucking Canada! It made me so happy. There's a lot of fucked up shit going around and there always will be. I don't need to be bombarded with it every damn second. I know it's there.

Maybe you know what I mean. The next *I Hate You* (woo hoo! joke) will be the journals I kept in the hospital, over 150 pages unedited. God willing I'll have it ready in time for Xmas so you can give it to an angry friend. Stay in touch. jhate@eminem.com



When you find yourself uninspired you tend to find inspiration in the strangest places. Or at least that's always what seems to happen to me. Everyone gets in ruts where nothing drives you to do anything and activity has no draw. I tend to have that reaction when I'm stressed out; either that or I overload my life with more instead of finding the equilibrium.

I've been loaded down with problems and obstacles from personal relationships (always wanted, always a pain in the ass) to moving to a new place (I hate moving more than anything in this world) to dealing with college (though rarely interested) to work to whatever the fuck else (the world's problems included). I was finding no catharsis in the hardcore punk community either. It was doing little more than adding to my sleep deprivation and stress related anxiety. Sometimes anger grows too much and makes you feel helpless. Sometimes sadness weighs you down so much you struggle to crawl on your hands and knees. Sometimes the world looks like it's crumbling out of control and you are helpless among the rubble. But that's what gets you active again. That is what keeps us in hardcore—because we are fucking sick and tired of this shit and we aren't going to stand there and not speak the fuck up, release our anger!

On Sunday July 30th, a side project band I was doing this summer played a show in Poplar Bluff Missouri with United Super Villains and Draw Blank near the end of our existence. Poplar Bluff is a nowhere, nobody town in the armpit of Missouri. It is the Crystal Meth capital of the world and that is its claim to fame other than it's Hardee's which is the coolest hangout in town (haha yeah). The exciting part about this show was that it was the first ever in Poplar Bluff's history.

We got there early and went to our friend Lonnie's house who was putting on the show. USV was already there asleep on the floor. The night before in Memphis there had been an amazing show I'd put

together for Lonnie's 30th birthday. Kill the Man Who Questions, Reversal of Man, United Super Villains, Bury the Living, The People's War, Our Funeral, and even a homophobia smashing fire juggler on a unicycle. Everyone was great! I mean fuck, Kill the Man whipped out a cover of Infest's "Where's the Unity!" at the end of a kick ass set. Awesome evening after months of only a few inspiring shows contrasted by hundreds of bullshit ones. Anyway, Lonnie had turned 30 and was into punk more than ever before. That makes you wonder if you'll last that long with that much energy. I tend to think so (or hope so).

After rushing all day to record and mass copy our demo, we drove over to another house in town where the show would be taking place. It was built on the side of a hill so it had a huge basement holding it straight up. The space was seriously enviable—lots of potential and very nice. The locals had already appeared in full force, everyone from your Korn funk metal/rap-core kid to the mullet worshipping metalheads had shown up—not a single punk (there are none in Poplar Bluff). In fact that gives it no justice. Every freak in town, everyone who felt like an outsider from society's regulars had come out, be it the girl next door or the nerd. There was a mass skate session out front with around 20 boarders. Girls dressed like groupies at a Bon Jovi concert on the "Slippery When Wet Tour" lined the sidewalk. In fact I think a lot of people had that concert mentality in their head. They didn't approach the show as a party but more as a paid event with performers—rock stars. Well, that idea was quickly demolished.

Lonnie's band Draw Blank played first. It was his first ever show as a 30-year-old. Fuck yeah! Punk for life! They played their set of 80s-influenced thrash. Their bassist John went the fuck off. The drummer Kenny played like it was his last day on earth. Emily screamed her head off, nervous and not sure what to expect. The locals were taken back. They hadn't really seen their town mates in this light before so the interest was high. We played next and it was starting to get real hot and packed in the place. After one song the crowd roared with claps and hollers soon to be followed by more songs and finally some dancing. The kids were loosening up. USV played next and they were the highlight for sure. I've seen them many times and that was definitely the best. By then everyone at the show was just having fun, going crazy without worries or guidelines. At the end of the show people eagerly came up to us and talked about all sorts of things—trying to learn more or buy a demo tape. They would say stuff like, "That was cool when you talked in between songs and stuff, I've never seen a band do something like that. So what was that second song about again?" In the end though, you have to understand that a majority of people there saw it has just loud music. But is that any worse than a local show elsewhere? No one there had been introduced to politics and for the most part no one cared to be. But a few people really got excited, really got interested, and hopefully because of something they heard USV or us say they will go out to learn more. Isn't that always the hope?

So they had nothing and for one night changed it into something amazing. Even if it was only for one night, even if little was learned, it is still more than thought possible. Our potential is endless, not only related to music or hardcore or whatever, but our ability to change things, to get out there and make a difference. How much energy are you willing to invest in something? Anything? Remember, when you hear about the "left" not ever going to make a difference beyond making our presence known, that is bullshit. Just fucking bullshit!

Looking back on that weekend it gives me hope and a swift kick in the ass. With the DIY space in Memphis officially closed on October 1st and lots to be done all around, I tend to get discouraged. I just have to remember it is what you make of it. The next step is mine—accept defeat or resist and exist. So I'm going to take my problems and collect my ashes and make it into something beautiful.

In an unrelated topic, I recently came across some information concerning a Supreme Court decision on Monday October 2nd. Basically they rejected an appeal by an Indiana married couple who say they were sexually harassed at work by a female supervisor. The supervisor approached both of them in sexually degrading ways at work, propositioning them for sex and such. A lower court had ruled that the couple couldn't sue under a federal law that bans sexual discrimination at work, because someone like their supervisor who harasses people of both sexes is not discriminating on account of sex. So why would they file the suit under sexual discrimination you ask? A shocking fact I came across is that sexual harassment is not illegal on any level or situation. The only thing illegal about harassment is that it is unequal. Thus if you are bisexual harassment is perfectly legal—at least under this ruling. So what does this mean? Does it mean if some big business CEO harasses all of his secretaries he can get away with it if he pays off the mail room boys to say he pinches their ass all the time? Who fucking knows, especially since this story didn't make a single major paper in the United States, including the fine print section. The guys already with the power of the law behind them probably know. If you know anything more about this case and/or its legal implications, please get in touch.

I just moved so everyone who wants to get in touch with me try: Jonathan Lee/1972 Peabody/Memphis, TN 381204. You can call about shows or whatever else at (901) 726-0069 and e-mail me still at diymemphis@aol.com. I also have a PO Box, which is: Jonathan Lee/PO Box 11552/Memphis, TN 38111.

If anyone is interested in getting in touch with Bury the Living, their demo review had an old address, so you can write me to get in touch with them. They were worried someone would try and write them at the old address and boy do they love mail. If you like Negative Approach you'll love them. I do.

Editors note: We have never gotten a letter from Steve DeCaprio concerning this topic. HearattaCk's content is determined by Leslie, Lisa and I. None of use have ever seen a letter from Steve. Furthermore, we would NEVER reject a letter because we disagree with the content. We might argue with the content, but we would not reject it because we didn't agree. As far as I can tell there has only been one remark made about Steve DeCaprio in HearattaCk. In one review for Steve's band, Lesser of Two, that appeared in issue #9, Dan Fontaine wrote, "...I was confused by the message inside the sleeve that read, 'legalize marijuana.' It seemed out of place." How Steve takes this extremely short comment to mean that HearattaCk has "excluded [his ideas] due to their taboo nature" is a mystery. It seems to me that Steve is blowing a very minor comment into something much larger than it is worth. And finally, HearattaCk is NOT in favor of the drug war, and in fact HaC would most definitely promote the decriminalization of drugs. It appears to me that Steve ought to spend more time actually reading HaC and less time deluding himself with the notion that HaC is out to get him. — Kent

Guest columnist: Steve DeCaprio

I am a drug user. I do not apologize for or regret this fact. I have no plans to change this fact either. Of course, I support the decriminalization of drugs because I do not believe that I am a criminal. I also support the complete legalization of marijuana for a great many other reasons which I will not go into right now.

In the past I have been criticized in *HeartattaCk* for my views and even criticized trying to express them. My views were considered "out of place" in a record review. It seems as if the person who wrote this believes that the hardcore community is an inappropriate forum for discussing such views. When I

wrote in defense of my position I was told by staff members that my response would be printed in the next issue. It never was.

Perhaps this was an honest oversight, but after observing *HeartattaCk* for many years I am more inclined to believe that my views were excluded due to their taboo nature.

Often the straight-edge movement is discussed within the pages of *HeartattaCk*, yet the alternate perspective is avoided and excluded even though the majority of the hard-core community is not straight. This fact denotes a certain amount of elitism within the pages in *HeartattaCk* and compels me to ask, "Is *HeartattaCk* an open forum of ideas or is it a place where like-minded people can pat each other on the back for being part of the enlightened few?"

At any rate I could go on with this topic, write a long essay on why I disagree with straight-edge as a philosophical movement, or discuss why "The War On Drugs" must end, but I won't. Instead I am submitting the following essay in the hopes that you will decide to include in *HeartattaCk* the thoughts and experiences of a drug user.

I have twice volunteered as a test subject for human experimentation. Due to my past drug history I was included in experiments studying the effects of drugs on humans. I wrote the following essay during the lab of one of these experiments.

I was given the dose of methamphetamine over a slow injection adding up to approximately fifteen minutes. Due to this the familiar rush of injected drugs was averted, yet the way the meth hit me was much different than if I were doing the same amount on the street. The first sensation I had was a clamminess after about the first 5-7 minutes. That was in conjunction with sweaty palms. Soon after the sensation of nervous energy started affecting my muscles. I felt tight in the mouth. If I had done more I would have had to consciously avert the urge to clench my jaw. As it was I was only a little more aware of my jaw and it being tight.

As the slow injection proceeded Alan and Debra noticed a kink in my catheter line. They moved the injection timer mechanism and my left hand around on the table next to my bed. I was in an upright position throughout the lab. Apparently the kink had caused resistance slowing down the injection by about 30 seconds.

At the end of the injection Alan took a blood sample saying, "I like to get a sample at the peak." I was high but only in a subtle nebulous/intangible sort of way. I felt the urge to be more talkative and tried to control this behavior, because I would probably annoy everyone including myself. Despite this I did begin to become more talkative. Kana, an intern at the DDRC, told a story about a man who posed as a doctor assuming another persons identity and had been found to be embezzling medical and lab supplies from the College he was working at.

Through the lab I mentioned my trip to Europe after Alan asked me how I got involved with this particular study. Kana and I discussed memory as it relates to human interaction; for example, "Do you remember names, faces and/or situations of/with other people." Other topics mentioned were:

partying among staff members • staff members doing experiments on one another for fun or to supplement information for a study (i.e. testing the sweat collecting patches.) • the AIDS epidemic in Africa and how government and people trying to fight disease interact in a poor manner • history of science and medical experimentation and fraudulent scientists of the past.

Of course the drug effects were discussed in formal and informal ways throughout the study. I mentioned to Alan how the lab environment creates an unusual drug experience. The point I made is that many of the drugs they study are normally used in social

situations where the user engages in extroverted activities. The lab environment requires introspection of the subject/user and seems to go against the very nature of many drugs; meth-amphetamine in particular.

In the realm of the whole physical situation and environment there were quite a few activities as well. Blood samples were taken on intervals as well as blood pressure, skin temperature, internal temperature, heart rate, and EKG. Also sweat was collected continuously from patches on my back and urine was collected twice as of this writing (which is being done during the lab); once before the lab and once during. Alan also ensured that I had an ample supply of water.

One thing that may effect my experience as well as the lab results is the fact that I have had some kind of cold or flu throughout the week which I was almost, but not quite, over. Despite this I think that the lab environment is strange enough that it overshadows the possible drug/mental effects of my illness in relation to the drug.

So now a quick description of the room. As you enter the door the room opens up to the right. To your left is a wall with two small chalkboards and a small green tank with wheels and a turquoise acrylic love seat which has a 60's minimalist utilitarian look to it. The bed is in the center of the room set nearly flush against the same wall as the door. In the bed one faces towards the opposite wall on which an institutional style clock is hung.

To the right of my position on the bed is a counter with drawers which is covered and, I would assume, filled with lab and medical supplies. There is also a TV which I have the option of watching; they have a sizable movie library here. Above this table, which is built into the wall, is a window looking out upon other medical complexes and partial views of various types of trees. At apparently random places on the walls are taped various kinds of paperwork such as spreadsheets and lab guidelines. The walls are an off white color and the lighting is fluorescent. To my right is the equipment used to monitor my vital signs and three wastebasket designated for three different types of waste: regular, medical, and syringes.

To my left is a stand which was used to hold a saline IV drip which was administered at the beginning of the study. On the chalkboard are depictions of bell curves with other graphic information which I'm sure was used to represent other elements and how they related to the bell curve. Bell curves are a pretty common occurrence so it is impossible for me to even begin to understand from the graphics alone what it was intended to help explain/illustrate.

Other markings exist on the chalkboard but are dark and possibly permanent blemishes. Among these depictions are a couple tic-tac-toe boards, a right side up pentagram, and crude one dimensional cartoon depictions of people or some similar form of upright creature of an imaginary variety.

I find the juxtaposition of the serious and silly imagery interesting and wonder what implications it has concerning the psychology and social structure within people who study human subjects in controlled experimental situations. It seems that some kind of anthropological study could be done on them in order to understand the subjectivity of science. The human mental and social element seems unpredictable and objectivity is more of a concept or goal than it is an attainable reality. I have faith in the staff here, but then again I question "the subject's" subjectivity. Faith in objectivity seems to be an oxymoron as well, doesn't it?

My thoughts are drifting as I try to document a clinical introverted drug experience. I think of the interactions I witness here, and my interactions with the staff. By social standards we are entirely different creatures. I am, by admission of drug use, considered the lowest element in American society. Drug user are considered sick, criminal, and of little or no value to society in terms of making a contribution. We are considered stupefied, dishonest, violent, and any number of negative adjectives you could use for the criminally

deviant.

The staff here on the other hand are educated professionals. Medical science is one of the most respected professions imaginable. The Doctors and their staff have seemingly mastered some vastly complex and esoteric knowledge and use this knowledge in a way which has seemingly infinite possible benefits to not only society but all of human kind forever. This at least is how they are viewed by a large portion of the population. They are seen as genius humanitarians while the drug users are seen as weak minded social parasites. Of course that's definitely a very black and white sociological assertion full of deviations and unsubstantiated claims, but it is certain that our status in society is nearly polar opposite.

I find this situation odd because as I sit here and talk with the staff I realize how many things we have in common. How we interact with others, our interests, our philosophical beliefs, our political beliefs, our personal experiences, knowledge, and even scholastic endeavors. I went to college and initially started out on a math and science degree. I shared common feelings with Kara about Organic Chemistry as well as other things.

It would seem that the only thing that really differentiate "us" from "them" is education. The lab staff continued and finished their educations in medicine, science, and psychology respectively. I did not. Why? Perhaps it was a distaste for a structured environment and a hierarchy. Perhaps it was impatience with an education whose rewards only lied off in the distant future. When I switched to a music major every class and every day was rewarding to me. I was no longer going to school in order to be something; I went to school because I was something; an artist.

In reality I am not viewed in society as a drug user. I am only a "drug user" when I enter this door, but how society views artists is somewhere in between the two and very relative. For example, how is a graffiti artist looked upon in comparison with someone featured at the museum of modern art? Oddly enough these two people are often one in the same. Another example of this is Danny Elfman, a famous composer for film and television, who was once in a punk band. I am in a punk band but have a degree in music. It all seems so relative, but like I said before, the human mental and social element seems unpredictable.

I'm at a loss right now and the drugs seem to have worn off. My lunch is here so I will go ahead and eat it.

After eating, it came to me that perhaps the disparity of social acceptance is due to our society's emphasis on utilitarian value. Science has intrinsic utilitarian value whereas art doesn't seem to. I find that I try to increase the utilitarian value of my art by disseminating information and social commentary with it. In this way I hope to have a positive impact on humanity similar to that expected by society from medical science as I stated earlier. I try at least, and like it's stated in the disclaimers for the study, the positive impact on humanity is more theoretical than actual.

So yes, I find myself conforming to the utilitarian logic (logic and utility kind of go hand in hand, kind of philosophically incestuous I guess), but I have to question this. Can we question the value of a group catharsis at a rock concert? Do we gain anything tangible from going to a fictional movie or an art show? How about sleep; do we need it for physiological functions or to maintain our sanity? Can we measure sanity or extrapolate it's intrinsic value?

This is your self-defence manual; your London Underground map to womyn-positive self-defence in a danger-filled world of

patriarchal pitfalls. The fourth wave of feminism is here, and after civil rights, consciousness-raising experiments, splintering affinity groups, scholarship and realms of literature; the age of direct action for gender trouble and equality and against global patriarchy and sexism is here.

Fight Like A Girl is a regular column of ideas for empowering ourselves and our sisters. These ideas are also intended to inspire you to your own actions. The manual comes (so far) in six sections to be spread across various issues of *HeartattaCk* as follows:

- 1) Raising the standard (this issue)
- 2) Fighting Rape
- 3) Feminist Frontline—against sexist media & advertising
- 4) Guerrilla Girls—art for the post-patriarchy
- 5) Swinging Sisterhood
- 6) Self-Defence

Anyone with a 'zine, website, interest in making flyers, etc., is encouraged (@nti-copyright) to reproduce any or every part of these writings. Any more ideas for adding to the list under past, present or future sections; or if you have comments or want to make general connection here is the info: Laura/14 Batavia Mews/London/SE14 6EA/UK; laura_wirtz@yahoo.com; <http://connect.to/synthesis>

One basic thing to keep in mind is this: PROTECTING OTHER WOMYN IS SELF-DEFENCE AND SELF-DEFENCE IS PROTECTING OTHER WOMYN.

Fight Like A Girl Part 1) Raising the Standard VISIBILITY

Whether you are a feminist activist sporadically on your own or as part of a well-resourced, organised group; visibility is always extremely valuable. Various liberation movements from gay rights to indigenous rights have found that visibility is a major first step in fighting oppression. When people can ignore you, or are simply ignorant, you don't stand much of a chance. Even negative coverage can in the long term contribute to your overall goals. As Harvey Fierstein said, 'visibility at any cost.'

ANONYMITY

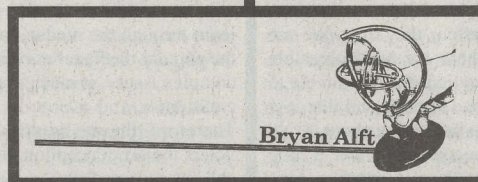
Visibility does not have to mean going about with a big neon sign over your head saying 'homicidal lesbian terrorist.' In fact, a movement can often be more effective when the proponents remain totally anonymous; especially when there is some illegal activity is involved or if you live somewhere like post-Thatcher Britain where every cop has a camera and every activist potentially has a file on them somewhere. GRAFFITA

A single action is magnified when it is part of a larger struggle and one way of indicating this is with recognisable calling cards. Anyone who lives in a city will be familiar with these tags that misguided boys like to leave on bus shelters and streetsigns and once you recognise a particular tag it gains a place in your consciousness. Of course tags are pretty pointless when they have no understandable meaning behind them, but political tags like 'ALF,' once people become familiar with the meaning, give the movement a place in the consciousness of the people who see them popping up all over town.

So when you go about smashing patriarchy you might find it useful to use a symbol, acronym, name etc as a calling card. Almost all of the billboard improving I've seen has been done by lesbian feminists who include two entwined signs of venus (??) which goes a long way in quickly summing up some of the sentiments behind the graffiti. There is also of course the circle-A sign of venus, the bicycle with signs of venus for wheels (on car advert billboards), etc. Some

already existing acronyms and signifiers include: W.A.R. (Women Against Rape), M.O.N.S.T.E.R. (Mobilising our neighbours and sisters to eradicate rape), Guerrilla Girls, H.A.G. (Hell-raising Anarchist Girls), Feminist Frontline, Lesbian Avengers, etc.

Whatever you do to smash sexism, remember you will achieve even more when you make it clear where you are coming from. If you deface a billboard with an alcohol advert that makes a joke out of date rape for instance, let people know that it is not just alcohol you are attacking!



I write this a month before the US presidential elections, but I don't have to climb too far out on a limb to guess that Ralph Nader lost. A lot of people have asked me if I wasn't

wasting my time or fooling myself by being involved in the campaign. My answer is "no." My decision to campaign for Nader was a result of many motivations—the least of which was to win. I saw that this campaign had a viable chance of exciting disaffected citizens in this country. I also hoped that this excitement could help to unify the political left—the end of the political spectrum that has been divided and in disarray for decades, and is getting increasingly trampled by a regime of corporate globalization. The WTO protests late last year were perhaps the start of the left waking up to the fact that we must work together to gain political strength and demand changes. I want to be a part of whatever it takes to keep this momentum growing and believe the Nader campaign has shown some promise. I believe that raising the status of a true alternative party with a leftist political stance—such as the Green party—and attempting to force true populist, democratic ideals into mainstream politics is absolutely crucial and necessary. If we don't take control of our world soon, it could be lost to the interests of money and power forever.

I am as immersed in punk rock as years ago, but it is time to realize that there are limitations to punk activism. It is time to realize that we need to act on all fronts—and this includes using electoral politics to help force change from "the system." Getting involved with this campaign has shown me the value of working outside of the punk scene with people of other backgrounds and belief systems. While I may have been occasionally annoyed by people I worked with, they brought ideas, views and experiences to the table that the punk scene perhaps never would have. I can hopefully use what I've learned while working on this campaign both within the punk community and outside, in the larger community.

The Nader campaign reached out in a wide variety of ways and people responded. Every week people came to our meetings or the campaign office who said they had never been involved in politics before. Having had most of my "activism" defined by the limitations of punk rock and the divisiveness of the left, I was inspired weekly by meetings attended by retired union auto workers, single mothers, hippies, punks, academics, high school students and more, all bringing ideas and experiences to the table for the campaign.

This campaign ignited political awareness more than any other project I have ever worked on. Here in Minneapolis we held a rally with Ralph Nader, Vice Presidential candidate Winona LaDuke, filmmaker Michael Moore, former talk show host Phil Donahue, and activist Granny D all in attendance. 12,000 people showed up, paying \$7 each to get in. The event was the largest presidential political rally to date (only to be beaten by other Nader rallies held later in the campaign) of the election cycle. Hundreds of people energized for the first time by a populist campaign they really believed in arrived by the busload. On a personal note, my family attended the rally as well. My parents have never been known for their political awareness, and tended to vote if they had time that election year. My brother has never

FIGHT LIKE A GIRL

(feminist direct action)



been too interested in politics either, but was excited enough by this campaign to show up too. Even better, they left with an interest in spreading the word about Ralph Nader and the ideas he stands for.

Being part of such a campaign has inspired and excited me more than ever before about being politically active, but was also a rude awakening. I have written for years about the corporate-dominated media and the lack of democracy in this country, but it wasn't until I was fighting to change these things directly that I realized how enormous the obstacles to reclaiming democracy are. Most Americans fail to realize how locked out of the political system they are. We are conditioned to believe that there are real accessible venues for change and democratic reform available to us when we decide we have had enough and that it is time to get off the couch and do something about it. No matter how cynical we may become, I believe a little part of us still holds out hope for this democratic escape hatch. Life is easier if we feel there is still a quick-fix way out of such huge systemic. I am sure I had this hope too—and still do—but it is now tempered with the realization that we are going to have to fight harder than I ever thought we would. The two controlling parties have a stranglehold on everything. They have used their many years in power to ensure that challenges from outsiders are doomed to failure. They have warped and twisted the system to serve their interests, and our access to true democracy is hindered on many levels. What follows is a short list of some of the obvious barriers to democracy that I noticed while working on this campaign.

1.) Voter registration: Few states have same-day registration, many have deadlines long before election time, or create other hurdles you must jump through to be allowed to vote. The harder it is to vote, the less likely the average voter is going to bother.

2.) Petitioning to get a candidate on the ballot: In many states it is a large task to meet the requirements and signature quotas, but it is possible. In some states, the bar is set so high for a candidate to get his or her name on the ballot that it seem almost impossible that anyone outside the two major parties could ever succeed. Nader volunteers failed to get his name on the ballot in a few of these states because they couldn't get the incredible number of signatures required in the short period of time allowed. Some candidates pay to get these signatures gathered. This creates a situation where those with money can buy their way onto the ballot, while those who do not have such funding (or have moral objections to buying your way onto the ballot, like Nader) are excluded.

3.) The debates: Inclusion in the debates can allow a trailing, underdog candidate to reach millions of people for the first time, and may even allow them to win the election. (Jesse Ventura did this in the Minnesota Governor's race a couple of years ago.) However, the televised debates that are held for presidential candidates every four years are put on by a private group headed by members of the two major parties. This means that the two dominant parties decide who gets the exposure of being allowed into the debates. Nader, despite holding a ticket to watch the first debate, wasn't even allowed into the area and was actually forced to leave by State police. Does this sound like democracy to you?!

4.) The winner takes all system: Instead of requiring a genuine majority of votes for presidential candidates, and requiring run-off election when no candidates gain at least 50% the first time around. Thus, presidents usually take office in the US having won far less than a pure majority.

5.) Money: This is probably too broad a topic to cover here, but candidates with the most money are almost guaranteed to win. As disgusting as it sounds, in almost all elections, the candidate who has the most personal wealth to spend, or can whore themselves out enough to get the most funding from corporations and

the like, are the winners. This means that incumbent politicians are rarely defeated because they are already in a position of power which they can use to lobby for the money they need to hold their seats. This also means that millionaires can buy a political office seat because their personal spending is unlimited, while a less-wealthy opponent is constrained by election donation limits. You guessed it, the majority of people in Congress are millionaires.

6.) The media: This is also a larger topic than I can thoroughly cover here. The fact is that most citizens make their election choices based on what they learn through the media—most of all from TV. Since the popular media relies on sound bites and simplifying complex issues, it much prefers to concentrate on two candidates and a couple shallow political issues. Therefore, the media does little but to reinforce for voters the misconception that there really are only two choices to pick from, and only a few issues to worry about. Oh, and then there is the issue of who owns the media: the corporations—for whom the two major parties loyally serve. See any conflict of interest?!

These are a lot of big problems—and there are more—but I cannot buy into the argument that we should simply scrap the whole system. Sure, in my ideological revolution dream scenario I want to “smash the state,” so to speak. But, realistically we are nowhere near outright revolution in this country. Furthermore, we on the left are so disorganized and currently hold so little power we certainly aren't the ones who will win any attempt to takeover. I think that at this time it is logical to work for smaller victories through protest and the ballot box. So, the solutions... I have some ideas, but they will have to wait until the next column.

Bryan Alft/Contrascience/PO Box 8344/
Minneapolis, MN 55408; balfit@isd.net

Guest columnist: Jo

Recently, many people close to me have started to die. Not in the normal sense of dying but in a sense you may be

familiar with. The death is part of the programming. When the autonomous ideas have died and any influence an underground culture had upon us has been killed off.

At first it's just a joke. I mean, we can't be serious 100% of the time but making light of important issues can become damaging. Like when you have someone who knows damn straight that homophobia is fucked up and it's twice as funny if they call someone a fag. Fuck that. It's sugar coated, “PC is too cool for me,” regression. As a whole, you can see this throughout our scene and movement. It has really held us back. As individuals we do this so much that we actually start thinking the jokes are the truth, or start thinking of the whole scene or movement as a joke.

Then, after the joking around, the first signs of physical regression appear. With no serious reasoning, vegans go back to being vegetarian or mohawks turn into crew cuts and that Nike symbol doesn't make your stomach turn like it used to. Then, those that have taken cushioning steps back confront those still in it for the long run. They give a confession of sorts (with or without justification) and wait for a response. (Personally, I hate when people choose me

to come to about this cause I don't know what to say. Maybe that's why I'm writing this.) If the response is negative, the regression is intensified cause the person is sick of being “told what to do and how to act by PC-warriors.” They feel a need to join up with the mainstream to be free to do as they please. On the other hand, if they get the “I don't care what you do”

response, it is worse. They feel extra justified and feel forgiven in a sense, and the regression continues. People will take the “I don't care” response as an agreement with what they have done and not as a sign of respect for their personal r/evolution.

Anyway, the regression gets to the point that these people have given up their youth, their roots, their convictions, and sometimes even their loved ones in order to have that upon which consumerism is based, convenience. People realize they aren't the “seventeen year old PC-warrior punk” that had the comfort of a suburban scene or decent parents. People realize “The real world” doesn't accept people with identity, especially punx. People realize what freedom is, not having true freedom throughout their youth due to extreme suppression by parents and schools, and become subconsciously scared of it because they face some hard realities and consequences of having small freedoms. Under constant pressure from the mainstream media and mainstream culture, people realize, or are tricked into thinking, they must break their individuality in order to create security for themselves and their future. (Despite the innumerable facts telling us real security does not fall within their society, this is still a huge problem we face.)

Just recently I learned that my own mother, who had sacrificed so much to give me all she could had also, in order to raise me, sacrificed her yearning to be free from the restraints of the system. Now, after twenty years, she is so caught up in consumerism that she will defend it to no end when we converse on such a topic. When someone's main goal in life is child bearing what security do they have if they do not break and join the main? We all know there is as much security within a subculture as within the mainstream culture but as people grow older and more settled they are easier to persuade to create comfort zones for themselves (don't get me wrong, there is nothing wrong with creating a comfort zone for yourself, but everything is wrong when true convictions are sacrificed unnecessarily).

The thing is, we were told throughout our youth that it was just a phase and we would grow out of it. Confronted, sometimes violently, by parents, teachers, peers, or anyone jealous of our individuality, we searched for deeper meaning behind why we did what we did. Why we were who we were. Why we were different. From the drunx to the punx, the shitshooters to the straight-edgers, we were the outcasts that knew there was something else, that something here wasn't right. (At the time, we just didn't know we knew it.) Unlike others, we eventually found reason behind what we did, a driving force behind our “phase.” We discovered society's faults, the greed of capitalism and the plague of consumerism. We designed our own communities world wide where we enjoy the work we do and where the profits do not have to come in dollar form. We have persevered and that has pissed off the mainstream, made them more jealous than ever. With more pro-conformity advertisements and even FDA approved drugs which are exactly like the crowd control pill Soma, from the “A Brave New World,” into the mainstream, they are trying harder than ever to break us while we are growing older, stronger and wiser. They are still trying to prove that it was just a phase and not for our own sake anymore but for theirs. The question now is will we let them?

Jo/53 Bates St./
Pittsburgh, PA 15213;
joeyno_e@hotmail.com

The Start Of Something New Daryl Vocat



Once again I approach the keyboard thinking about love and the nature of relationships. I suppose I give off the impression that the only things in my life worth writing about are these two things. To some extent I'd probably

agree with that statement. Call my flaky and obsessed, but I don't really care since I'm having fun with it. I am one of the lucky ones; I get to be madly in love with the boy of my dreams.

Someone once told me that there are only two things worth making art about: love and death. A couple days ago I was showing someone all the things I am working on in my studio and he proceeded to ask if all my work was about love or if I made work about other things too.

Recently two important people in my life got separated. This came as a huge surprise to me. They are still good friends and do things together, but at this point they are no longer living together. I had NO idea that anything was wrong between the two of them. Apparently the split was not due to one major event, but rather a number of things that built up over time or were never resolved properly.

I have to ask myself what kind of strength it takes someone to alter a relationship so drastically after more than 25 years. All the parts that have been left out, all the parts that don't seem to fit float around in my head looking for some kind of answers. I have so many questions because I always saw them as an incredibly happy couple, as role models for an ideal relationship. It continually seemed as though their relationship was growing stronger and stronger as time went by. I can remember their 25th wedding anniversary and the time leading up to it. He grew a mustache for the occasion in appreciation of when they first met and the mustache he had then. These little things are what relationships are all about for me. Small things, subtleties that truly indicate love.

I think about my sister and how she recently went through all of her old photos and her belongings and got rid of anything connected to her ex-boyfriend. I think about how a few weeks ago a friend got a call from an ex saying he could no longer talk to her again, how he could not have her in his life. And I think about the phone call I overheard a few nights ago of a boy saying that nothing his (ex) girlfriend had to say meant a thing to him, how nothing she has to say matters.

I suppose since I am relatively new at this whole relationship thing that after seeing so many failed relationships, so many break-ups and good byes I have to wonder if any relationship can really last. When the ideal that I held on to starts to crumble away I wonder what comes next. I wonder how two people in such an incredibly deep and romantic relationship can turn around and no longer be able to talk to one another. I wonder how someone who meant so much could turn into someone you wish didn't exist. All the history, the friendship, the learning, the romance is suddenly of little meaning. Do people get bored of each other? Do we get tired of waking up next to the same person? People often claim that love and hate are only a breath away from one another or that they are essentially the same thing.

This all makes me wonder about the likelihood of David and I growing old together. It makes me wonder if we won't one day come to the conclusion that we can't be together any more, that we have to walk away in different directions. At this point I can literally not think about life without David. I cannot imagine waking up without him by my side. I go over all the little things in our lives, the quiet moments we have together where we can just lie around tangled up inhaling each other's air. I treasure every moment together despite the fact that they are not all filled with bliss. I try to take it all in as though we may never see each other again. When I attempt to imagine the worst possible scenario with our relationship it only comes out as a very close friendship. There is no drama or destruction. We slowly devolve into less important roles in each other's lives.

I imagine people don't intend to break up, that people generally want things to work out. People

plan to spend their lives together swapping spit all the way to the grave. People make all these plans and hopes, but I wonder what it all means in the end when the love is no longer there?

So what happens when you walk into your apartment and find your lover dead like a friend recently did? What do you do when you have to face the reality that you will never see the most important person in your life ever again? When you call 911 they ask you to give him mouth-to-mouth resuscitation and put your head on his chest to check his breathing. You hold his hand and tell him you love him while waiting for the ambulance to arrive. Every time you think about your relationship and how important it was you visualize is the absolute horror of finding his body.

Upon hearing the news I immediately wonder what I would do if I found David dead in our house. Would I be satisfied that I told him that I loved him? Would I be assured that we enjoyed every minute we had together? Would I be able to continue living? My stomach turns at even the thought of this scenario. I would look around the room and see all of his things and not want any of them to move or be moved. The urge to build his room into a memorial is strong. Everything reminds me of him. I think about the possibility of having to rebuild my life, of trying to preserve my life. I think of anguish beyond comprehension.

I am beginning to find out, or maybe come to the conclusion that love is the only thing that makes life worth anything. That wherever someone finds love they need to hold onto it, to cherish it, to do everything in their power to make sure that it continues to grow and blossom into continually greater and greater things. It's funny because every time I think I have reached my peak of "in-loveness" I wind up at a new level, hitting highs beyond my wildest dreams.

I am reminded of those rare and ever so wonderful lazy days when David and I are able to spend the day lazing about together. It is such an amazing thing to have no agenda other than to snuggle, have sex, eat and sleep and then to repeat it all. Of course there are always a million other things that need to be taken care of, things that build from day to day, but they all pale in comparison to being in my sweetie's arms. It's amazing to see things put into perspective, to be able to understand how unimportant all of my stresses are and to be able to see so clearly how important my relationship with David is.

We only have so much time on this planet together, only so much time to take each other in. Whether or not we like it we are all headed toward death. This fact kind of makes all the energy it takes to fight seem like a waste. Knowing that our lives are finite should be all the more reason to love as fully and deeply as we can, holding nothing back. I have found a love more intense than I could have ever imagined, this I cherish. "Live your heart and never follow."



I am a reluctant intellectual. Or an intellectual in denial. Take your pick. I fancy myself "down," part of a widespread political struggle that will not (and should not, for that matter) begin on the university campus. In my most intense moments of self-mystification, I'd like to think that I am really different from my fellow graduate students, that I have retained some crucial connections to the "real world," that I am beginning to

effectively bridge the gap between theory and practice. But, at the end of the day, if my language remains excessively impenetrable, my arguments unnecessarily convoluted, my insights relevant only to a handful of bookish eggheads, I have recourse only to my academic surroundings as justification (or excuse). And like all intellectuals (reluctant or not), I have been known to peruse the pages of the *New York Times* on occasion. Thus begins the point of my column...

Really, I love the *New York Times*. My relationship with the *Times* began as an act of rebellion, smuggling into the house what my parents regarded as a "commie rag." For them, reading the *Times* was almost equivalent to treason. Thus, I grabbed the opportunity to for insurrection in the household. Little did I know that the *Times* could only be regarded as left-wing if one was so far on the right that George W. Bush does, indeed, look like a compassionate conservative. Little did I know that the *Times* is nothing more than pornography for upper-class, white, liberal masturbation. Now, as much as I loathe the *Times*, I also adore it. The *Times* transforms me into an intellectual *par excellence*. Not through its up-to-date book reviews and oh-so-hip art/culture showcases, nor through its wonderfully mediocre editorial section. The *Times* extracts the intellectual in me by, time and time again, printing utter crap, utter journalistic garbage, and passing it off as the "voice" of the elite or the truly enlightened. I fulfill my role and duty as intellectual when I can properly identify crap. Nearly 6 years of post-secondary education so that I can point to crap.

In the issues from June 4, 5, 7, and 11, the *New York Times* featured an astonishing series of articles and exposés, entitled "How We Live Race In America." Let us not be fooled—the article would have been more appropriately titled, "How Whites Live Race in America" or, perhaps more accurately, "How Whites are getting along with Blacks." Apparently, those exceptional journalists still believe that we "live race" in an exclusively black-white paradigm. Scarcely any mention of Latinos or Native Americans in this feature. Asian-Americans receive some attention in a short piece on young white men who just can't get enough of Asian women. This, for the *Times*, is indicative of just how far we have come. A young white boy, who listens to hip-hop, wears baggy clothing, and hangs out with the Black kids in his neighborhood, becomes the new paradigm of racial harmony and tolerance.

Ah yes, we have come so far. Except our paradigm—the young white man featured, along with his friend, on the cover of the *New York Times Magazine*—remains white. He remains shrouded in the multiple layers of white hegemony and white privilege, which enable him to "dabble" in African-American cultural forms, while continuing to enjoy and take full advantage of the privileges of whiteness. Ah yes, we have come so far. Except stories of wealthy white women "struggling" with their own racism is not really how we "live race" in America. We do not "live race" on the personal level alone, on the level of individual attitudes and belief systems. Race is lived on the levels of structures. Unemployment, police brutality, affordable housing shortages, racial profiling, anti-immigration hysteria, anti-affirmative action campaigns, failing school systems, the culture wars—it seems that this is how we "live race" in America. Any journalistic glimpse into race in America will have to take on board more than simply the personal experiences of whites "confronting" their own racist demons within. Ah yes, we have come so far. Except a white man's tendency to exoticize and sexualize Asian women indicates more regression than progress. Ah yes, we have come so far. Except we do not "live race" through black and white lenses. Rather, racial formation and conflict proves much more complex and multidimensional than the civil rights paradigm allows. Ah yes, we have come so far. Except Marx was right—formal equality does not produce substantive equality. Legal equality for people of color did not produce the systemic transformations necessary to genuine and meaningful equality.

As the *New York Times*—the self-proclaimed voice of knowledge, progress and enlightenment—heralds our progress through further instantiations of white privilege, I am left with a bitter taste in my mouth. It tastes of white bourgeois liberal cum.

To be honest, I don't like to write about race. It's not a lack of commitment to anti-racist struggles. Rather, I hope to avoid a white co-optation of discourse around race, knowledge about racial formation, and political action against racist institutions. Just as I am

suspicious of men who claim expertise on the dynamics of patriarchy, I am far from an authority on racial formation and struggle. I don't want to be that white girl who, after listening to some Talib Kweli or Dead Prez, attending a Free Mumia protest, and watching some documentary on the Zapatistas, assumes she's down, that she can speak on behalf of racialized subjects. We all know that white girl. She's precisely what's wrong with anti-racist action amongst whites. She, despite all pretenses otherwise, remains white, and therefore, enjoys the privilege of *choosing* whether or not race will be an issue in her life. She, perhaps unwittingly, enjoys the benefits that accompany white privilege and hegemony. But perhaps most importantly, it is an affront and an insult to suggest that she can add something *indispensable* to the struggle against racism and therefore can serve as some kind of a spokesperson for it. I don't want to be that white girl. But it seems that the growing tendency among whites to pat themselves on the back for just how far we have come and the increasing backlash against continued struggle for racial justice demands that I interject.

"How We Live Race in America" from the *New York Times* appeared just a few weeks after *HeartattaCk* #26—the "Race Issue"—began to circulate. But how we "live race" in punk rock is not so much different from how we "live race" in America. In punk, people of color often exist at the structural margins (and yes, we do have structures in punk); their creative energy often tokenized and their criticisms of white hegemony both in punk and beyond, often silenced and suppressed. Punks—mostly white middle-class liberals, despite claims otherwise—would like to think race is a non-issue within the subculture, that so long as we put the appropriate anti-racism patches on our bags and attend the occasional (all-white) anti-racism workshop, we have adequately addressed the "race problem" within the scene. It is as if an adjustment in personal attitudes and belief-systems mystically transforms political, economic, and social structures of domination. It is as if punk rock exists in a vacuum, as if patterns of racial formation and struggle do not occupy a significant space in our subcultural field. However, *HeartattaCk* #26, along with the recent proliferation of new spaces and new discourses of resistance created by people of color within punk rock, gave me some reason to hope. And I am not an optimist very often...

So this recent backlash against discussions of race and racism both within and beyond the punk subculture has been unsettling, but not altogether surprising. As I flip through columns in the *Hit List*, pages dripping with bitter white-male angst, I am struck by their resemblance to the articles in the *New York Times* (in general tone and content, to be sure, though certainly not in style and presentation). *We have come so far. In fact, with the Civil Rights Amendment and legal equality, we have attained our goals. The United States is the most racially diverse and harmonious of all. So why all the complaining? Can't we all just get along?* Can't I please be sick? Hegemony exists whenever the struggles and resistances of the dominated and marginalized are dismissed as burdensome complaints, as unwelcome disturbances, as trivial distractions. Domination exists whenever we attempt to blame the dominated and marginalized, rather than the structures of domination, for unrest and conflict. Complacency with the status quo exists whenever one ushers in formal liberal rights (as in the formal legal equality guaranteed by the Civil rights Amendment) as the stamp of genuine freedom and equality.

While this bitter white-guy routine offends my sensibilities and my knowledge of the highly-racialized society of which I am a part, it is a perspective that is widely shared by many white Americans. I am accustomed to it. I know it with greater familiarity than I know most discourses of race. It is (if it is still okay to speak in these terms) the dominant ideology. I must know it; for it has been spoon-fed to me since my earliest encounter with "the other." What I find most offensive is the attempt by many bitter whites to present this as general consensus in the white community (as if a

unified and homogenous white community even exists), thus further polarizing the us-them, self-other divide. Some speak as if they had voiced all that I, as a white person, was too afraid or intimidated to vocalize. They demand recognition and respect for being "strong" and "brave" enough to express opposition to so-called political correctness in punk rock. In fact, they rely upon imagined allies. My two (or three) cents has been to differentiate myself from this increasing backlash.

I tread cautiously here. Keeping in mind that I don't want to sound like that obnoxious and ignorant white-girl I described earlier, I offer my political solidarity to people of color and my willingness to take the backseat role in the political struggle against racism. I make no appeal to the overly simplistic mantra of "race, class, gender," which falsely assumes that the formations of race, class, and gender follow the same general pattern. I do not assume that my activism in feminist struggles gives me some privileged insight into race or class struggles. But I do take lessons from my experiences with various feminisms. During the height of consciousness-raising, 70s feminism, many men expressed hostility towards the women-only spaces established as a refuge from patriarchal institutions and practices. Putting aside the questions of rigid and impenetrable gender categories and heteronormativity that, to be sure, plagued these consciousness-raising efforts, we see the same hostility emerging today in response to women's colleges and women-only classes in co-educational institutions, not to mention the "women-only" spaces created in punk rock. While I have no desire to weigh in on the enormously complicated debate over these "women-only spaces," I do think that much of the debate indicates a curious development in the discourse of right and the domain of privilege. During much of the controversy over Mary Daly's refusal to allow men to enroll in her feminist theory courses, I couldn't help but wonder why some men feel it is their *right*—god-given or otherwise—to be in any space they so desire. Why do certain men feel an intense resentment towards those who say no to them—no, you can't come here; no, this isn't for you; no, this isn't yours? These "no's" are not expressions of hatred. They are not designed to illicit guilt and shame. They are simply "no's." They are designed simply to preserve a space for marginalized or oppressed voices. They function to prevent the co-optation of the feminist movement by the powers that be. So, while I am no fan of Mary Daly, I am not opposed to the occasional "no" from women.

In political struggles against racism, whites should not be afraid or offended by the word "no." No, whites will not be at the center stage in the political battles against racist institutions and practices. No, whites will not be the leaders of every political movement in which they participate. No, whites do not experience the harsh reality of racist institutions and practices as do people of color. No, race is not reducible to class. No, the social construction of whiteness does not mean that we all "feel it" in essentially the same way. No, whites will not have the last word.

On that note, I'm out. Well, almost...

This column has been inspired by Mr. Jose Palafox, whose unrelenting commitment to racial justice and political solidarity remains an ideal to which I can only aspire. As for me, I close with the usual. All thoughts, reactions, and responses are welcome and greatly appreciated. All hate mail and death threats will be thrown into the box labeled "hate mail and death threats."

Robyn Marasco

PO Box 13445/Berkeley, CA 94712-4445; hereinhell@aol.com.



Confronting the Democratic National Convention and Working to Build a People's Movement for Justice

Going to Los Angeles for the Democratic Nation Convention was an amazing experience.

The actions and

events themselves were generally speaking, very powerful. More than the actions themselves, the questions about organizing, tactics, strategy, anti-racist practice and movement building have been profoundly challenging as well as exciting.

I had a lot of mixed feelings going down to LA from San Francisco. I grew up about half an hour from LA, in a suburb called Whittier. While living in LA, I went to lots of rallies and marches in the city—from anti-vivisection/animal liberation protests, to large actions against the Gulf War, to demonstrations against police brutality. I grew up with a lot of the organizers who were working with Rise Up!/LA Direct Action Network. I was looking forward to working with friends, but I was also excited to be part of a mass mobilization in the streets of LA.

I was also very interested to see how the organizing was happening in LA. My political focus over the past year has been anti-racist organizing in the movements against global capitalism. I'm a co-trainer with Sharon Martinas in the Challenging White Supremacy Workshop in SF. Sharon and I were part of an anti-racist organizing study group which examined how white supremacy is a system that creates and maintains ruling class power through racial oppression, against communities of color and white privilege in white communities. Our studies included reading Robert Allen's *Reluctant Reformers* to get a sense of how white supremacy has divided and undermined progressive social change movements historically. From white abolitionists who segregated themselves from Black Abolitionists, to the Labor movement that championed anti-Asian immigration legislation and excluded people of color from American Federation of Labor unions. Our studies also looked at anti-racist white organizing over the past 30 years; from Students for a Democratic Society; to anti-imperialists supporting national liberation struggles led by people of color; to various anarchist projects of the 90's.

The historical study and reflection in the study group helped prepare Sharon and I to initiate a new project on anti-racism and the struggle against imperialist globalization. Our project, which is a workshop, was directly inspired by Elizabeth 'Betita' Martinez's widely distributed essay "Where Was the Color in Seattle?"

Our workshop is called "Beyond the Whiteness—Challenging White Supremacy in the Movements against Global Capitalism." The first series was 4 parts, 3 hours each. There was about a hundred pages of readings, role-plays, small group discussions and presentations. The workshop is focused on white radicals, but participation from organizers of color is welcomed. In order to bring down white supremacy, white folks need to be able to recognize and challenge white privilege. White privilege is the major barrier to multiracial, anti-racist movement building and so we believe that white radicals have a responsibility to take it on. In the workshop, we define white privilege as, "an historically based, institutionally perpetuated system of: 1. preferential prejudice for and treatment of white people based solely on their skin color and/or ancestral origin from Europe; and 2. Exemption from racial and/or national oppression based on skin color and/or ancestral origin from Africa, Asia, the Americas and the Arab world." The workshop also focuses on working in solidarity with radicals of color to end racial oppression and work for collective liberation.

I knew that Rise Up!/LA DAN consisted

predominately of organizers of color and that anti-racism was a major focus of their work. LA is also home to one of the most multiracial anarchist communities that I know of in the United States. I knew that I would learn a lot and I was excited to get involved.

The week of actions around the DNC were packed. There were 3-6 marches and actions everyday. Each day was organized under a different theme. Monday, August 14th was "Human Needs Not Corporate Greed," with a march in solidarity with the U'wa of Columbia against Occidental Petroleum (which is the source of Gore's family fortune). Tuesday was "An Injury to One is an Injury to All" which had a youth march, a women's liberation march and a queer liberation march. Wednesday was focused on the prison industrial complex and police brutality under the theme "Stop Criminalizing Our Communities." Thursday's theme was "Global Economic and Environmental Justice," 15,000 marched through LA's garment district, protesting sweatshops and demanding immigrant rights.

The Convergence Space was a four story warehouse that provided space for meetings, cooking, banner and puppet making, a room for child care, a medical area, a very welcoming info area with tons of good literature, and an elaborate hydraulic (non-fluoridated) water filter system that kept us hydrated in the blistering heat. The Convergence Space itself was a brilliant example of anarchism in action. Meetings for the tactical, medical, communications, security and media teams took place alongside trainings in non-violent direct action, legal, media messaging and anti-racism. Next to signs announcing the next spokescouncil meeting were enlarged photos of civil disobedience actions from the LA Civil Rights movement and Justice For Janitors. This is smart for two reasons. One, it helps create a more welcoming and empowered space for people of color. Two, it pushes white radicals to remember the struggles of people of color for justice.

There was a strong commitment to anti-oppression organizing at the Space. When you first walked in, next to the welcoming table, there was a large sign that listed LA-DAN's principles of anti-oppression organizing. They read as following:

1. Power and privilege play out in our group dynamics and we must continually struggle with how we challenge power and privilege in our practice.

2. We can only identify how power and privilege play out when we are conscious and committed to understanding how racism, sexism, homophobia, and all other forms of oppression affect each one of us.

3. Until we are clearly committed to anti-oppression practice all forms of oppression will continue to divide our movements and weaken our power.

4. Developing an anti-oppression practice is life long work and requires a life long commitment. No single workshop is sufficient for learning to change one's behavior. We are all vulnerable to being oppressive and we need to continuously struggle with these issues.

5. Dialogue and discussion are necessary and we need to learn how to listen non-defensively and communicate respectfully if we are going to have effective anti-oppression practice. Challenge yourself to be honest and open and take risks to address oppression head on."

I quote these principles at length, because I believe that LA was a major jump forward in terms of organizing and that the lessons are critical. The Convergence Space was located in a predominately Central American immigrant community. Organizers went door to door throughout the neighborhood to hand out literature in both English and Spanish. Organizers explained what the Convergence Space was, what the actions against the DNC were about. Additionally, people in the community were informed about how they could participate. This kind of work takes time, patience and dedication to building a people's movement and it should be recognized and remembered.

The actions that took place throughout the week were mostly marches. From the first march for Mumia to the last march for immigrant rights, they

generally ended at the Staples Center where the Democrats were meeting. Many of the marches connected local issues and struggles with national and international issues and struggles. Like the march and civil disobedience action at the Ramparts police station. Ramparts is currently under federal investigation as a result of police brutality scandals. The march and action had demands that were specific to LA, but the connection to police violence (particularly against communities of color) throughout the United States was made clear.

The actions were also organized with the context of a certain strategy. The strategy was about building the local activist community in Los Angeles, as well as the larger movement for social change. The organizing actively worked to bring together a much more diverse movement on the streets of LA than in Seattle or in Washington, DC. The focus on community organizing and local issues put into the context of global capitalism was one part of the strategy, and the other was tactics. The marches in LA mostly had legal permits. There were action guidelines for the marches which emphasized non-violence and refraining from property destruction.

There was an enormous amount of controversy about tactics. There were arguments about violence vs. non-violence, what the role of property destruction is or isn't and what is radical and what is reformist. However, most of these debates lacked analysis of strategy, or a sense of goals. Mostly white activists argued with each other about who is more revolutionary and who is more ethically correct. The debate often looked like this - those who denounce property destruction are reformist, those who encourage property destruction are violent and morally questionable. Neither of these positions is grounded in strategic thinking. While these debates are perhaps interesting over beer or coffee, they are not the most useful when organizing with thousands of people (or even four). Our debates over tactics should be framed by goals.

The tactics utilized in LA had thought behind them, "How can we bring a radical and diverse movement to the streets during the DNC?" LA organizers repeatedly explained that confrontation with the police has different consequences depending on who you are. For undocumented immigrants who get arrested in a march, the punishment involves the INS, detention and/or deportation. For people who have a criminal record, the punishment could include another strike in a '3 strikes and your out' state or longer jail time. The number of people who have prior records with the police jumps disproportionately in communities of color (i.e. Driving While Black or Brown). For people who are transgendered, the LAPD deny you the ability to define your own gender and sexuality and tell you what gender they think you are and put you in jail accordingly. Furthermore, for people of color, the experience with the police is different from what largely middle class white activists experience. Police violence is a major way that racial oppression impacts communities of color. White people, generally speaking, are not assumed by police to be criminals when walking into a store or when driving in a 'nice' neighborhood—this is how white privilege operates. White radicals who don't challenge their white privilege, will not be able to see what is profoundly radical about communities of color mobilized, regardless of whether or not the march is legal. For example, one of the Latino organizers of the permitted march against the Ramparts police station, has had his house raided by the police for his work and he expected more heat from them for this march (legal or not). In Los Angeles it wasn't just about how to bring out immigrants, transies and queers, and people of color into the actions. In many instances, these were the people actively involved in the organizing.

Helen Luu, an anti-global capitalism organizer, explained how she sees white privilege operating in the movement. "The clearest example may be the (usually sole) focus on direct action, which almost

always also means direct police confrontation. While I do support direct action, I think that the emphasis on this method alone often works to exclude people of colour because what is not being taken into account is the relationship between the racist (in)justice system and people of colour. The white standpoint used in organizing also works to marginalize the activism that people of colour are involved with because other forms of activism are looked down upon as not being radical enough. Who gets to decide what is 'radical' anyway?" She explains further that, "People in positions of privilege (white, male, straight, etc.) have to know when to step back and acknowledge that they can learn a lot from marginalized groups, that these groups don't just need to be 'taught.' Genuine solidarity is something that is essential if we want to further this movement. We have to support each others' work."

This debate on the streets of LA demonstrated several things to me. One, the role of anti-racist white radicals in multiracial organizing. In LA, there should have been more white organizers who actively worked to explain to other white activists why certain tactics had been chosen. I talked with a lot of white activists who understood the strategy once it was explained. The responsibility to explain this should not fall on the shoulders of already overworked organizers of color, who already spend too much time explaining racism to white people. Two, the need for more movement-wide discussions about strategy, vision and goals. What do we hope to accomplish, using what tactics, in what situations? Connecting tactics to goals is useful, as it helps us think about how we want to get from this world of injustice to a future of collective liberation. It can also help us move from attacking each other's beliefs and focus on organizing and winning. It's also important that we set our own goals. In LA, the media constantly referred to our goals in the context of numbers of people at marches (if there was less than 10,000 we failed). In the absence of our own goals, the corporate media decides them for us. We can't fall into that trap. When we set our own goals, then we can have a basis to evaluate our own successes and mistakes. Then we can also discuss our tactics in relationship to how they help us achieve our goals.

The goals that I thought a lot about in LA, and continue to think about are as following:

1. To develop our ability to critique existing society, developing our analysis of white supremacy, patriarchy, heterosexism, capitalism and authoritarianism.
2. To develop our ability to create and hold onto vision, a vision of a radically transformed society based on cooperation, justice and ecological sustainability.
3. To develop our sense of power (challenging both the ways that we are privileged and the ways that we are oppressed) in order to shape history and make our visions a reality.
4. To actively participate in the building of radical multiracial, anti-racist, feminist, queer liberationist, anti-capitalist movements dedicated to solidarity and self-determination.
5. To work for collective liberation, remembering that my liberation is interdependent with your liberation.
6. Have a damn good time."

Through our goals we can develop strategies that go beyond immediate actions or campaigns. Where do we want this movement to be in a year, or five or ten? What can we do to move in that direction? Here's an example. Pauline Hwang is an organizer in Montreal, Canada. She has been working against global capitalism and wants to see a stronger multiracial movement. The summit to negotiate the Free Trade Area of the Americas will be taking place in Quebec City, Canada in April 2001. Pauline helped start a loose network of activists called Colours of Resistance that is beginning to create space to discuss, research and analyze global capitalism and its particular impact on communities of color. The group's first event will focus on immigration. The network's focus is primarily on organizing within communities of color. What is needed is white radicals doing anti-racist work with white activists and predominately white groups. This is also part of the strategy of Colours of Resistance, as both racial

oppression and white privilege must be dismantled.

The organizing that took place in Los Angeles was not flawless, but it did grapple with major questions of movement building and resistance. My hope is that we learn from those experiences and continue struggling with these questions in our day to day work. Looking for the important questions and lessons is most times better than thinking we have all the answers.

An excellent book that has lots of nuts and bolts organizing ideas is Organizing For Social Change: a manual for activists in the 1990's by Kim Bobo, Jackie Kendall and Steve Max. For more information about the Direct Action Network check out www.directactionnetwork.org

What follows is an essay I wrote years ago about the world-wide cultural revolution during the 1960s. I think in hardcore circles it's very easy to

forget that our ethos of counter-culture and resistance didn't just pop out of nowhere. There are historical and cultural movements that have taken place that are way beyond the scope of our lifetimes that have made the scene today possible and even thinkable. I believe it's extremely important, if you are going to get involved in something, that you correctly grasp just what it is you are getting into, or else hardcore becomes an institution (for lack of a better word) just like any other in our society: thriving off, rather than being stagnated by, the ignorance of those who participate in it.

INTRODUCTION

Although the cultural importance of the 1960s is still a hotly debated topic in America, few would describe the events that took place during that time an attempted revolution. Even less would call it a successful attempt. The consensus participants from both sides of the conflict have agreed upon is that the sixties represented the birthplace of the postmodern hyper-kinetic world we inhabit today. One need merely compare the images produced by the American media before and after the sixties to see how much of an effect that era has had on the way the world works. Despite this, these years have been regarded as a cultural shift in the American psyche, and were never believed to have posed a threat to the political or economic structure. This thesis ignores the fact that the protest movement in the United States and those in Europe, were almost the only attempts at revolution in Western, industrialized nations. There is little reason to believe that a revolution in a developing country such as Cuba or Ethiopia should bare any resemblance to one in the United States. If one takes these events seriously, and looks at them on the same plane as one would any attempt at revolution, a new paradigm for postmodern revolution takes shape that has a radically different pattern from revolutions past. In this new type of revolution, it becomes impossible to make clear distinctions between revolutionaries and counterrevolutionaries. Revolution can no longer be described in terms of a direct conflict between those in power and those trying to get power. Rather, it takes the form of many diverse movements which constantly play off each other to adapt to constantly changing circumstances. Resolution, therefore, cannot be understood in terms of one party winning over another nor even by success or failure, but by looking at the ways society changes in order to accommodate all sides of the conflict. In this aspect, the revolution has had enormous consequences. It soon becomes clear that, far from being the farce it is so often portrayed as, the eventual outcome of the student movements of the sixties probably had far a bigger and longer lasting impact on the world today than any "real" revolution before or since. In industrial nations, it brings up the question of whether old style revolutions are even possible any more. In fact, it would not be going too far to say that the upheaval of the sixties can be regarded as the revolution to end all revolutions.

This essay will try to identify the bare skeletal structure of the revolution in order to trace the progression, in roughly three stages, of the multitudinous factors that entered into it. The transition from the old revolutionary model to the new, postmodern one will be examined by looking at the corresponding changes in the various political, intellectual, and cultural institutions that occurred in the same period. Finally, the effect that this transition has had on the contemporary world will be briefly gauged, in order to fully comprehend the importance of that era.

STAGE ONE

This progression can be best understood by examining its reflection in the radical changes that took place in the far left of the American political spectrum.

The first stage of American left wing politics, which existed coming into the sixties, was the Old Left. The Old Left was tied very closely to the trade union movement which experienced its climax

during the depression. Its ideas were based in traditional Marxism and the idea of class struggle and it found most of its support in the working class. From the start, however, it was tinged by a very American ethos. It represented the working class solely as an interest group and did not have any pretensions of overturning world capitalism in order to launch a new utopian order. In this respect, it had little ambition beyond that of protecting workers' interests in reaction to the economic downturn. During the profound optimism and prosperity of the decades following victory in the Second World War, and especially in the subsequent cold war McCarthyism, it lost a great deal of popularity among the working class, and received almost no press. However, it still had a relatively small but firmly entrenched base among unions and workers who wished to make the most out of the economic boom. Unlike the European communist parties, it was quite willing to put anti-capitalist convictions on hold when times were good, and reap what benefit it could from the prosperity.

The period from 1960 to 1965 saw the rise to prominence of the New Left, a force that would turn out to be the catalyst of the great changes that would occur. The intellectual roots of the New Left were born out of the new brand of existentialist philosophies that were coming out of French universities from the likes of Jean-Paul Sartre, Albert Camus, and others. These ideas were filtered through universities where their main audience consisted of young people, the children of the post-war boom. The main cleavage that would occur between the Old and the New Left would concern the new emphasis put on individualism and self-expression. Unlike in the United States, the European New Left movement was born directly out of the Old Left tradition. Throughout the student uprisings in France and West Germany, the students held a tentative and fragile alliance with the working class and the Old Left who were on strike at the time of the riots there. This link would eventually dissipate during the course of events. Solidarity and consistency suffered in light of the new carnival attitude student protesters adopted; "The students' rhetoric was abstract, and quite often incomprehensible to themselves as well as the workers on strike. The Communist Party were [sic] distrustful of the long-haired students with their heretical tendency to quote Trotsky instead of the current Soviet Leader, Leonard Brezhnev. In the end, as so often, the Communists were happier to see the old order survive than the wrong sort of radicals triumph." [1]

The New Leftist existentialism was much better implemented in the United States where it fit in quite well with American style individualism. Also, there was no deeply entrenched communist orthodoxy to contend with. In Europe, the students' ability to adapt was severely compromised by the obstinacy of the Old Left which had much more power in Europe than in America. This grounded the student rebellion in the old style of revolution where the boundaries that divided

the Right and the Left could more easily be drawn, and no leaks were allowed. In such a head to head contest, the only way to resolve the issue was violence, something that the Right was far better at than the Left. The New Left that developed in the United States was a brand of politics that was unique in the world. In David Caute's words, "The Old Left... tended to view society in terms of class conflict. The European New Left displayed a high level of class consciousness, but the movement as a whole was more passionately concerned with racial discrimination and the exploitation of the Third World—about which white working class attitudes varied from indifference to conservatism. The New Left remained a middle-class movement which made no headway with the trade unions." [2]

This brand new aspect of left wing politics had its birth in the United States, in which the Left vs. Right conflict was free from such deep-seated ideological divisions. Thus, the American New Left was not so much the offspring of new developments in intellectual discourse, but had more of a grassroots flavour, forged out of specific environmental circumstances.

These circumstances were provided for mostly in the southern states in the early sixties where the fight for Civil Rights was most prevalent. Various middle-class grassroots organizations and lobby groups had formed in opposition to nuclear weapons and other such issues. Although they were certainly inspired by the Cuban revolution, theirs was a uniquely American take on those events. Rather than a victory for the Communist movement, it was viewed as a supreme example of the power of the individual in overcoming the system. This American individualist ethos was embodied by Ernesto "Che" Guevara, who would continue to be a cult figure for the student movement all throughout the sixties and seventies. In this phase of the American New Left, the movement was generally warm, generous, self-sacrificial and very optimistic. As they gained more and more media attention, especially as they coalesced around the issue of segregation of blacks, their self-confidence and their popularity grew. As the issue grew in prominence, so did the organizations. Almost overnight, the New Left was experiencing a level of media attention that the Old Left had fought decades for. This would be the catalyst for their cleavage. The rising tide of violence in black ghettos and the increasing dissemination of images of violence on television screens throughout the country strengthened the New Left's embodiment of white middle-class sympathy with their plight. The American middle-class which was the main consumer of these televised images, was much more comfortable with civil rights than they were with workers' rights, a concept most Americans had been trained to associate with Communism. As the New Left became more and more media savvy, and grew further away from representing the working class at all, the division between it and the Old Left became almost as wide as the division between it and the Right.

STAGE TWO

The agent that would effect the extension of the southern grassroots movements to the north, where they would undergo profound changes, was the Vietnam War. In 1965, a poll taken of young Americans against war in Vietnam found that 14% opposed it. From that period to 1969, that percentage had risen to 58%. Although they were the most vocal opponents of the war, "White middle-class students were the social group least likely to have to go to Vietnam." [3] These students were the main inheritors of the New Left movement from the south, but would also inject a more European style of dissent which would culminate in violence in the third stage of the revolution. The university educated youth of the prosperous northern states latched on to the power the New Left wielded with the media. Concurrent with this phenomenon, which took place between 1965 and 1968, was the acceleration of the Vietnam conflict and racial unrest in the ghettos. Although under the Presidents Eisenhower (1953-61) and Johnson (1963-69) civil rights and educational opportunities were

extended to some degree to blacks during that period, it was difficult to ignore the increasing poverty and disproportionate drafting of young black men and women. After 1965, there had been regular ghetto uprisings in the north and west, and for the middle-class, who were growing up in a time of great consumer affluence, there was less and less tolerance for having it all taken away by being forced to go to war. It appeared that the wall had been hit in the area of peaceful dissent and grassroots organizing. It became clear that the first phase myth of individual initiative and empowerment had run its course. The situation that resulted was one of a highly motivated youth movement, convinced of its own moral rectitude when faced with increasingly graphic images of the war, but frustrated by its impotence not only concerning the war, but on all fronts, including equal opportunity and nuclear disarmament. Soon, the students awoke in rebellion against "an evil which is not defined by the mere fact of the bomb, but by the total ethos of the bomb, in which our politics, our public morality, our economic life, our intellectual endeavor are now embedded with the wealth of ingenious rationalization." [4] This is in stark contrast to the phase one belief that social issues such as the bomb, or racial segregation were blips in what was for the most part viewed as a just system. Early grassroots movements, for the most part, were undertaken with a spirit of patriotism. Now, the bomb, the war and other issues were not viewed as aberrations, but symptoms of what was a fundamentally sick system; one that resisted individual freedom and had strayed far from its foundations. The student movements were far more radical and had a much greater capacity for violence.

This idea of an "ethos of the bomb" which implicated all aspects of society, was countered by the creation of a counter "ethos" of youthfulness and alternative life-styles. The student radicals and dropouts, which only made up a small percentage of the political population, had achieved vast media notoriety. This was the beginnings of the politicization of youth culture, which would eventually crystallize in phase three of the revolution as counterculture. In America, much unlike Europe, a unique situation arose in which the revolutionaries had power before they had organization. Without the firmly installed leftism that existed in Europe for nearly two centuries, the students had to improvise at a break-neck pace. What resulted was a very fragmented movement that couldn't be easily classified or even categorized into well defined groups. Protesters rushed to join what few organizations there were. This is exemplified by the rapid growth in influence of the SDS, or Students for a Democratic Society. Prior to 1965, SDS existed as a fringe university group based on orthodox Marxist ideals. It received little or no media attention until April 1965 when it organized a series of anti-war protests and immediately experienced a growth in membership. In May of that year, the first of what would be country-wide phenomena took place at the Berkeley campus in California. The SDS held a peaceful teach-in against the war and started a trend of direct action on campuses across the country. The latter part of the sixties saw a massive wave of protest against everything from the war to tuition fees to minor local legislation. What society was confronted with, for the first time in history, was a "bourgeois revolt against the principals of a bourgeois society that is almost successfully functioning according to its own standards." [5]

However, with the panoply of different cultural backgrounds in the United States, middle-class students had a hard time creating a stable organization that was truly representative of the experiences of women, blacks, the poor and especially the working class. So, while the movement took on a carnival flavour for the wealthy university kids who had nothing to lose ("Revolution for the hell of it"), there were genuinely oppressed minorities who were fighting for their fundamental rights. The students, therefore, alienated a lot of these groups over the course of their rebellion. The best example of this occurred in New York when hard-hatted construction workers left their place of work

to physically assault student anti-Nixon demonstrators. In the years leading up to the third phase of the conflict, the movement was characterized by the tensions between two forces. These were middle-class counterculture, i.e., hippies, communes, drugs, free sex, etc., and European style violence and heightened radicalism. These two trends collide in phase three when the latter played itself out, while the former developed and grew.

STAGE THREE

In 1968, a series of events occurred that seem to signal the downfall of the American way of life. On the night of 30-31 January, a massive offensive was begun by the Communist North Vietnamese and local National Liberation Front (or Vietcong, as they were called by the Western media) against the South Vietnamese army and its American allies. It became very difficult for the government to maintain its reassurances that the war was being won as images were being broadcast all over the country depicting injured and dead American soldiers (images that had far more effect than the reports of Vietnamese civilian casualties and destroyed villages). Any ambiguity surrounding the government's hypocrisy in promoting the war disappeared for a larger and larger part of the population, and yet it still continued. On 4 April, the most vocal member of the non-violent civil rights movement, Martin Luther King, was assassinated. The worst rioting yet in a decade of rioting took place in ghettos all over the country, and were met by equally brutal police resistance. Later, on the fifth of June, Senator Robert Kennedy was murdered at a victory party by Sirhan Sirhan. It seemed that the very fabric of society was collapsing and everything was up for grabs. Radicals and dissenters which were enjoying an increased media presence, had their resolution strengthened even more by what seemed to be a failed ruling system. The tension between peace and violence was as great as it would ever be. The issue of how to best create change was hotly debated in radical circles, but there were so few precedents for this new form of revolution in industrialized countries. No option seemed to offer salvation. In the words of Straughton Lynd, who was involved at the time, "So long as revolution is pictured as a violent insurrection it seems to me both distasteful and unworkable. The traditional alternative, the Social Democratic vision of electing more and more radical legislators until power passes peacefully to the Left, seems equally illusory." [6] This provided an atmosphere ripe for European influence. The success the French students seemed to be having at grinding society to a halt provoked the pitched battles that occurred between students and police on regular occasions following the demonstration on the ninth of August outside the Democratic Convention in Chicago, which erupted in violence. This tactic failed in the United States just as it did in France with affluent students even less willing to put themselves in physical danger "just for the hell of it." The violence climaxed on 4 May 1970 when the National Guard shot four protesters engaging in a sit in at Kent State University. The stakes had become much too high to maintain violent resistance, and even peaceful demonstrations were dangerous.

The area of true success was on the opposite pole of resistance. Counterculture must be understood as a uniquely American creation, and although it influenced student movements around the world, it was only truly successful where it was strongest, in the United States. Counterculture had its beginnings in the grassroots movements and community projects that developed in the north, and eventually incorporated aspects of the beatnik scene and was accompanied by the burgeoning art forms of folk and rock music. Within these movements, cultures developed where people with similar interests convened and could rely upon one another to reinforce each other's beliefs. As the radical component of the movement heightened, the cultural aspects of these groups began to take over. They soon ceased to function so much as lobby groups or interest groups, but as that route for change dwindled, they began

to function as cultural entities on their own terms, undertaking "the project of an 'alternative' society composed of grassroots 'counterinstitutions' designed both to challenge the bureaucratic structures of official society, and to endow common people with an awakening sense of their own capacity." [7] Although the usual attributes of sixties counterculture, such as free sex, drugs, music and psychedelia certainly determined its superficial appearance, it was its fundamentally political origins that made it such a powerful force for change. It was believed that this new form of counterculture was capable of working a revolution through lifestyle rather than politics, a genuine subversion of the ruling system through pleasure instead of power. Although this seems incredibly naïve from a nineties perspective, this idea was brand new for the time and had remarkable currency, not only among the young, but highly respectable social theorists. The most influential of these "focused almost exclusively on the young and emphasized their purity of intent, exaggerated the contrast between them and a larger, oppressive culture, and were prone to flights of ecstasy over the millennial promise of the movement." [8] Theodore Roszak, a professor of history, and Charles A. Reich, a Yale law professor in their books *The Making of a Counter Culture* (1968) and *The Greening of America* (1970), respectively, were both responsible for the popularization of this idea which students took for granted. They solidified the polarization model of the sixties which saw society as being rigidly divided into two sects. Counterculture was portrayed as a historical negation of the oppressive machine-like restraint of the 1950s. Counterculture had to "hold against the final consolidation of technocratic totalitarianism in which we shall find ourselves ingeniously adapted to an existence wholly estranged from everything that has ever made the life of man an interesting adventure." [9] This idea even gained currency in philosophical circles, the best example being Herbert Marcuse, a veteran Marxist from the Frankfurt school. He published two books in America which would have a great amount of influence. These were *Eros and Civilization* (1955) and *One-Dimensional Man* (1964). Marcuse's work was far more sophisticated than either of Roszak's or Reich's and he is still highly regarded as a philosophical figure, and while his books were perhaps far too dense for the average American, they gave themselves over quite easily to a simple countercultural interpretation. His advocacy of using the pleasure principal to overcome the capitalist performance principal was easily incorporated into the binary idea of sixties hip versus fifties square. His use of the classroom as an example of "excess repression" made his work especially popular with the student movement. The success of countercultural theory among academics and students raises it over the level of triviality and banality we associate with it today. It was a very potent force which changed the world in very profound ways, although not the ways it intended.

This is because the binary model of one firmly entrenched group facing off against the other it based itself on was very inaccurate. If this were true, then the American revolution would have turned out much like the European one with one group eventually overcoming the other. In the recent book *The Conquest of Cool* by Thomas Frank, the argument is made that the countercultural movement was far from being rigid and polarized. Rather, the picture he paints is one of a myriad of loosely organized groups, corporations as well as students, engaging in a mutual process of playing off each other, adapting to one another and evolving in unison. As Frank points out, "capitalism is dynamic stuff, an order of endless flux and change." [10] His book is a history of the period which gives an analysis of the cultural revolution that took place in the corporate world parallel to the youth movement. Focusing on the areas of advertising and men's clothing, he shows that the stylistic upheaval that took place in the business community was not just in reaction to the youth movement, but in some cases anticipated it. He points

to the advertising firm Doyle Dane Bernbach and its ground breaking Volkswagen campaign in the early sixties which appealed to anti-consumerism even before such critiques were prevalent in society. Thus, the idea of companies coopting youth initiatives in order limit their threat gives way to the idea that the conflict was not between youth and big business, but between hip and square, with hip being represented on both sides. After the violence of the movement had played itself out in the late sixties and early seventies, the real revolution could get under way unhindered. All

the positive signs of counterculture, such as youth, creativity, pleasure, vitality, living for the now, were disseminated to all social groups through consumer products such as cars, makeup and soft drinks. It turned out that capitalism was not the enemy of counterculture, but an agent of it. As hip won over, square soon became no more than an archetype that no longer needed a reality to back it up. Hip now is the standard, the new hegemon. AFTERMATH

During this process, the underlying structures of politics and economy become free from cultural signification. By means of the dissemination of the "hip" ethos into every realm of society, we have denied ourselves the ability to engage directly with our politico-economic system because the idea of society as a unitary "whole" that can be subject to just one system of thought has been eroded. American individualism has been forced by means of revolution to its extreme logical outcome: The birth of the consumer culture. The events of the sixties gave birth to one of the greatest forces for change in society today; it heralded the birth of the dialogue between consumer and producer consciousnesses. "Calculating, industrial society is obliged to form consumers who don't calculate," writes Roland Barthes, using the example of fashion; "if clothing's producers and consumers had the same consciousness, clothing would be bought (and produced) only at the very slow rate of its dilapidation; Fashion, like all fashions, depends on a disparity of two consciousnesses, each foreign to the other." [11] This ability for capitalism to base itself on this structure of conflict rather than harmony and unity has endowed it with incredible powers to engulf and convert any resisting culture to its own terms. This change was made possible in the sixties and it has generated such monumental events as the collapse of communism, the renaissance of genocide and all the other phenomena associated with globalization in general. Capitalism is free from having to defend itself from competitors by allying itself with a rigid social order like that witnessed in the fifties, but now can take on any form it chooses. The events that started in the sixties have defined almost every aspect of the world we live. The fact that we fail to see this, and still don't recognize it as the revolution it truly was, indicates how little means we have for understanding the world around us.

Bibliography

- Almond, Mark. Revolution: 500 Years of Struggle for Change. London: De Agostini Editions, 1996.
 Barthes, Roland. The Fashion System. Trans. Matthew Ward and Richard Howard. Berkeley, California: University of California Press, 1990.
 Cate, David. '68: The Year of the Barricades. New York: Penguin Group, 1988.
 Frank, Thomas. The Conquest of Cool. Chicago: The University of Chicago Press, 1997.
 Habermas, Jurgen. Toward a Rational Society: Student Protest, Science and Politics. London, 1977.
 Roszak, Theodore. The Making of a Counter Culture. London: Anchor, 1968.
 [1] Mark Almond, p. 164.
 [2] David Cate, p. 28.
 [3] Almond, p. 162.
 [4] Theodore Roszak, p. 47.
 [5] Jurgen Habermas, p. 28.
 [6] Straughton Lynd, "Jacobs & Landau," p. 314.

[7] Cate, p. 32.

[8] Thomas Frank, p. 14.

[9] Roszak, pp. 50-51.

[10] Frank, p. 19.

[11] Roland Barthes, p. 16

Christian Whittall/72 Wychcrest Ave./
 Toronto, ON/M6G 3X7/Canada; rwhittall@interlog.com

Guest columnist: BMVPPM

Greetings friends! Here is a brief report I put together of s26 events. It is by no means complete. The pamphlet version (which includes pictures)

is available for a 33cent stamp to the address below. If you don't have a stamp I'll mail you one anyway. Please forward this message and feel free to reproduce. Thanx.

HMVPPM/mse-box 111/8490 W Colfax/
 Denver, CO 80215-4090; 303-285-3485 x1543

SEPTEMBER 26: THE 4TH
 INTERNATIONAL DAY OF ACTION AGAINST
 CAPITALISM

On one very recent day, tens of thousands of people took to the streets in over 100 cities across the globe. On September 26 (S26) the International Monetary Fund (IMF) and the World Bank (WB) planned to have their 55th annual summit meeting in Prague, Czech Republic. At the same time, thousands of people from around the world were to converge on Prague to confront these 2 global financial institutions that have harshly impacted millions of lives. All across the globe people were organizing solidarity actions to coincide with the actions in Prague. So what ended up happening? Here's a very brief roundup of some of the events that were reported in English, and that I was able to find.

PRAGUE

Sep25: A train of foreigners on its way to Prague reached the Czech border and stopped for the border routine. Four members of an Italian group (Ya Basta!) were denied entrance into the Czech. As a response, over 700 of the other activists on their train decided to block it, preventing its departure until the authorities gave in and let them ALL thru. The border dispute lasted 19 hours.

Sep26: By 9:00 in the morning thousands assembled for a Carnival Against Capital before beginning the march. An international collectivity besieged the summit with thousands maintaining a circular blockade around the conference facilities. Some even gained access to the heavily guarded complex itself. Protests were numerous and spanned all across the city with the common message: Shut down the IMF! Shut down the World Bank! Some protests were peaceful and some were all but peaceful. There were banners in several different languages expressing rage toward the IMF/WB. At around noon the group split into three groups, each taking a different route to the conference center where the meeting was taking place. One procession was led by Italian and Spanish groups linked to the Ya Basta! movement. They were dressed in foam-padded overalls and carrying heavy shielding. They approached lines of heavily armored riot police that were occupying the bridge leading to the conference center. For more than 2 hours they were pushing up against police lines, but the bridge was thoroughly blocked by armored police vehicles and proved to be too difficult to break through to the conference center. They left the bridge and joined up with the other marches.

One of the other 3 processions moved through a valley separating the city and the center. They too, met serious police resistance including concussion grenades and tear gas. A number of people were able to climb up a hill to get closer to the center, while below, in the streets there were massive confrontations. People tore down police lines and hurled rocks, cobblestones and petrol firebombs at the police.

The third group managed to approach the center from another side, and was able to get close to

the complex. Some people were able to get through, occupying parts of the complex, before the police responded with teargas, clubs and concussion grenades. People were able to maintain blockades around the center, locking in the delegates for about 6 hours.

Into the evening, all over the city, there were confrontations between police and large groups of demonstrators. Banks as well as American fast food restaurants were targeted and hit with acts of property destruction (including McDonalds and KFC). Just over 70 people were injured including 20 or so protesters, 50 or so police and, according to the mainstream media, 2 delegates. There were over 850 arrests, about 200 of which were foreigners. Jail solidarity was strong. A group of detained Italians sang and fasted until their embassy representative came to release them, at which point they refused to leave until all other nationalities were released.

The meetings ended early. INTERNATIONAL SOLIDARITY ACTIONS ARGENTINA

Buenos Aires—More than 600 people (including student and socialist groups) marched around the city demanding the cancellation of debt payments to the IMF (who by the way, are now taking 52% of Argentina's Gross Domestic Product).

AUSTRALIA

Melbourne—About 200-300 people gathered in front of Melbourne Niketown. There they had a rally with speakers and announcement on the situation in Prague. The group then marched to the Parliament House, chanting along the way. Once there, there were more speeches and some theatre.

Sydney—A group attempted to blockade the Prime Minister's office, but they were met with police. There was a peaceful march (despite police's warning that it was an unauthorized assembly) in which 120 or so people showed up. They were able to expose Olympics tourists to the issues of third world debt.

BELGIUM

Bruxelles—The report has not been translated, but I was able to figure out some of it. Apparently, there was a solidarity action for the prisoners of Prague outside of the Czech embassy in Bruxelles on the 28th.

BENGLADESH

Dakka—There were plans to have two different demonstrations in this capital city, to show support for the international resistance as well as protest the local policies imposed by the WB/IMF. In the morning there will be a protest put together by Left Front (an alliance of leftist parties) that will eventually lead a procession to the World Bank's Dakka office. In the afternoon, there was to be another demo comprised of students, workers, the Democratic Revolutionary Alliance, Revolutionary Unity Front, Platform Against Sexual Harassment, movements against the oil/gas plunder of MNC's, environmentalists, writers and intellectuals. That rally was also to march to the local offices of the World Bank. That report was from the morning of S26, before the events. Whether all went as planned, I am unsure. I couldn't find a more recent report.

BRAZIL

Belo Horizonte—Around 300 people gathered in a busy downtown square. They marched to the nearby CitiBank (a major investor in World Bank bonds) and blockaded the street. After 20 minutes or so the police came and did their thing. Several people were injured. One person was sent to the hospital. They held the street for about an hour; then marched back to the square to finish the protest.

Cordoba—no info

Sao Paulo—Around 800 people (students, ecologists and anarchists) met in front of the Municipal Theatre in downtown Sao Paulo before marching to the Stock Exchange. Sticks, stones and small homemade bombs were thrown at the gates and windows of the building and the walls were littered with paint. A TV Globo van was destroyed. An uncle sam puppet was hanged. After the police came and the conflict began,

the crowd started to disperse. 17 people were arrested by that time. Shortly after, people began to regroup back at the Municipal Theatre. About 600 people stayed for a while singing and chanting before marching off to the Republica square. Conflict began again when a group of students tried to close a road. 5 more were arrested including a journalist from the city's largest newspaper. There were 3 injuries including 2 police officers and 1 protester.

CANADA

Montreal—100-150 people marched through the streets on downtown Montreal with anti-capitalist banners. They had to change their route as riot police had blocked off the streets to a local McDonalds outlet. The march ended up in front of the Stock Exchange Tower in the heart of the financial district. There was a heavy police presence.

Toronto—About 400 people marched from the U.S. consulate, through the financial district to City Hall. Again there was a heavy police presence.

ENGLAND

Bristol—Banners were hung around the city above major roadways and intersections with brief statements (related to globalization) to reach out to the general public. The banners also displayed a web address (www.bristolresist.com) for a site containing an article about why the actions and issues raised in Prague should concern them. Anarchist symbols and Prague slogans were left (in paint) around town.

FRANCE

Paris—I looked at the report and could only make out a couple words. 200 people gathered in front of the World Bank's Paris office. Judging by the length of the report, it was eventful.

GERMANY

Dresden—no info
Frankfurt—no info

GREECE

Athens—no info

INDIA

Calcutta—About 500 people gathered for a rally under the banner 'Prague Solidarity 2000.' The rally was organized by a group called 'Initiative Against Capitalist Globalization.' The street was decorated with banners opposing the WB/IMF/WTO regime. There were also speeches, music and street theatre that drew an even larger audience. A memorandum addressed to the prime minister of India was submitted to the governor's secretariat. It demanded that the Indian government must not subject its people to the economic policies dictated by the WB/IMF/WTO. The rally ended with the determination that the struggle must continue.

Delhi—A crowd of 60 or so marched to the offices of the World Bank. Once at the gate, security guards blocked them out. Soon after their arrival, mass amounts of police arrived by bus and truck. The crowd then blocked the gates preventing any WB employees from entering or exiting the building. After 2 hours the crowd went on another short march then quietly dispersed. According to organizers, the action achieved its 2 goals. One was to draw residents from Delhi's slums who are effected by WB policies (though indirectly) and expose them to that issue. The other goal was to show symbolic solidarity with the protesters in Prague.

Mumbai—Around 50 people gathered in front of a new shopping mall (a more recent icon of gentrification) to voice their opposition to the IMF/WB, and the government's 'New' Economic Policy (liberalizing trade and pursuing foreign capital at a tremendous cost to the people, the workers and the environment). There were banners, posters, art, food and speakers.

ISRAEL

Tel Aviv—Nearly 1,000 people converged in the streets of Tel Aviv for a street party, representing the wide coalition built for S26. There were DJ's with sound systems on mini-trucks, anti-consumerism street theatre skits, and banners calling for the abolition of the IMF/WB. Many fliers were also distributed. The mass continued to move through the streets. Its final

destination was the museum where the state of Israel was declared in 1948 (now it is surrounded with Banks offices). The music stopped and hundreds put bandanas over their mouths and stood in silence for 15 minutes to make a statement about police violence and media ignorance (which silence and cripple social movements worldwide). They then concluded with a call for people to wake up and get involved.

NETHERLANDS

Utrecht—500 people marched in protest of the IMF/WB and the expansion of global capitalism in general. They stopped at banks and demanded of the employees, that they take responsibility and think about the social and ecological consequences of the banks' investments. There is an awesome 9 minute video of the Utrecht demo at www.engagetv.com that is very much worth checking out.

NEW ZEALAND

Wellington—A Carnival Against Capitalism, put together by local anarchists, was held. They started it off by having a BBQ outside of McDonald's, where they passed out leaflets and free vegan burgers to McDonalds' would-be-customers. Messages that had been sent to and from Prague were read aloud. 9 people were arrested when police broke up an occupation of the Westpac Trust Bank (a multinational whose investments include uranium mining in Australia).

NORWAY

Stavanger—Around 150 gathered for a rally. After the speakers spoke, they all marched against the exploitation of developing countries, the IMF's pillaging of the environment and in support of those in Prague.

PAKISTAN

Multan—no info
Bawalpur—no info
Khanewa—no info

POLAND

Wroclaw—There was a demonstration at the Wroclaw Market Square. There was music, dancing, distribution of leaflets and a clear message of opposition to the IMF/WB.

PORTUGAL

Lisbon—Around 200 people (including anarchists, socialists, animal rights activists, environmentalists and anti-fascists) gathered in a downtown street near major banks and multinationals, wielding signs and banners with anti-capitalist slogans. Leaflets were handed out to spectators. About 150 riot police waited nearby.

RUSSIA

Moscow—About 40 anarchists and other anti-capitalists marched through one of Moscow's main streets on to the offices of the World Bank (despite the banning of S26 demonstrations in that district) in a demonstration against capitalist globalization and as a show of solidarity with those in Prague. Anti-IMF/WB posters were wheat-pasted onto the walls outside the offices of the WB. Six people were arrested.

SOUTH AFRICA

Cape Town—A group of about 100 people gathered in front of the U.S. embassy under the banner of Jubilee 2000, to protest against the debt relief policy of the IMF and WB, as well as to voice their support for those in Prague. The protesters (which included representatives of various NGO's and the labor movement of Western Cape) called for the abolition of the World Bank and IMF. A memorandum was read to the crowd before being given over to someone of the embassy to be taken inside. The memorandum read: "We support the hundreds of thousands of people throughout the world who are making use of this opportunity to protest against the World Bank and the IMF—of which America is the protector and benefactor. We say the World Bank means nothing but increasing poverty for us." Then, when protesters threatened to enter the building, 15 police armed with shields intervened to stop them.

Johannesburg—A coalition of anti-privatization and anti-globalization organizations (under the banner of September 26), marched through downtown. Violent demonstrations against the IMF/WB

were also held at Anglo American's head office (also in Johannesburg). Anti-globalization protesters burst into the foyer of Anglo's HQ and clashed with company security officers. Windows were smashed, and security guards fired pepper gas.

SPAIN

Madrid—I could not find a report in English, but there is a website (www.sindominio.net/praga) that has pictures of Madrid's S26. From the pictures it looks like they got a great turnout and that at least 500-1,000 people marched in solidarity with those in Prague.

SWEDEN

Malmo—On the late night of S26, several banks in central Malmo were hit; all their windows were broken out.

Stockholm—Around 200 gathered for an evening demo. People gave speeches and made announcements about the situation in Prague. Eventually the crowd began to march, but police moved in with K9's and riot fences. They sealed off the entire section and the crowd eventually dispersed without conflict.

Uppsala—About 100 people staged a demo in solidarity with those in Prague. Several speeches were held, condemning the neoliberal policies of the IMF and WB, with positive reactions from the public.

SWITZERLAND

Geneva—50 or so attended a rally. A symbolic sculpture of flesh, bones and Swiss money was built in the street in front of the IMF office. 12 people got inside and occupied the office. Speakers spoke about solidarity for those in Prague as well as with the anti-water-privatization movement in Bolivia (already 6 protesters killed by Bolivian military).

TURKEY

Ankara—150-200 participated in protests on two different university campuses; Ankara University and Middle East Technical University. There was also a protest at the city center in which 400 people from the Ankara Anti-globalization Platform shouted the slogan "Global resistance to global exploitation!"

Bergama—Peasants (who have been carrying out a successful, 10 year resistance to a gold mining company from Canada that's been operating in their locale) protested the IMF/WB in Bergama's town center.

Istanbul—Around 150 people gathered near Taksim Square to support those in Prague and to protest capitalist globalization. They met a heavy police presence. The crowd was surrounded and police prevented them from marching into the square.

Izmir—The Platform Against Global Capital and a health workers union held a demonstration at Konak Square.

UKRAINE

Kiev—no info

UNITED STATES

Berkeley, CA—Around 400 marchers and 100 bicyclists met at the downtown Berkeley BART station. The march began as did the critical mass ride. The two groups reunited later for a Reclaim The Streets party. There were sound systems, puppets, a marching band, a large tripod, banners and a flag burning. People danced in the streets for hours and eventually, a large bonfire was started from the remnants of newspaper vending machines. People danced around the fire for a while before the police moved in to have the fire extinguished. The march began again with smaller bonfires lit along the way. The window of a local CitiBank was smashed. Riot police came in to disperse the crowd. Most people dispersed, but a small group converged again to occupy Telegraph Ave to play duck, duck, goose (or anarchist, anarchist, cop).

Boise, ID—About a hundred people took to the streets and closed certain intersections in support of those opposing the IMF. 18 people were arrested.

Boston, MA—Around 150 people gathered at the MIT Student Center to listen to various speakers before beginning their anti-IMF/WB march to Pfizer (one of the biggest and most brutal pharmaceutical corporations) where they held a rally.

Buffalo, NY—Around 2 dozen people converged on Niagara Square for a Carnival of Resistance. There was a banner drop at a branch office of the HSBC Bank denouncing the bank's economic policies and involvement in the IMF/WB.

Burlington, VT—About 75 people (including members of Vermont Action Network) showed up for a march to celebrate the 4th global day of action against capitalism. The march went through downtown and eventually turned into demonstrations and nonviolent direct actions against the Gap as well as other multinationals. V.A.N. began its festivities by visiting Sodexo Marriot's dining hall in the Billing Student Center, where literature was handed out about the corporation's massive investments in the Corrections Corporation of America (CCA), the largest private prison corporation in the U.S. The group then marched to Old Navy (one Gap Inc.'s newer installments) where six people from the crowd went in as "shoppers" and grabbed "purchases" and began clogging the checkouts by asking questions about where their products are made, the conditions in their factories, and treatment of the workers. Then the rest of the group came into the store shouting, beating drums, waving banners; halting the store's business.

Chicago, IL—In mid afternoon the Carnival Against Capital made its way into a "Town Hall" meeting on "National Security Challenges for the 21st Century" held by the U.S. State Dept. on the University of Illinois Campus. The Carnival serenaded the attendees with a new version of the U of I Alma Mater. There were also ten arrests (9 for "masking" and 1 for aggravated assault on a police officer) at another solidarity action in front of Niketown, which was called to draw attention to Nike's exploitation of sweatshop labor.

DeKalb, IL—Students at the Northern Illinois University in DeKalb hung a banner and distributed propaganda in support of the activists in Prague.

Denver, CO—There was a small morning rally on the downtown mall. In the early afternoon the group went to the campaign headquarters of Al Gore to protest (street theatre with tons of fake blood) the fate of the UW'A people, who are trying to protect their ancient homeland from Occidental Petroleum. Gore is complicit to Occidental's business practices. Later that afternoon the group met up with Janitors for Justice and together they marched around downtown Denver, beating drums, waving banners, chanting and handing out leaflets. Over 100 people participated. There was at least 1 arrest.

Duluth, MN—About 40 people gathered at an intersection calling for an end to globalization in their community. Speakers spoke of the soon approach 5 year limit on welfare programs, the advancement of biotechnology, and the workers struggles at a local metal working plant.

Eugene, OR—During the night of S26, various banks were targeted, vandalized and littered with anti-capitalist literature.

Gainesville, FL—50 or so people showed up for the S26 solidarity rally. After awhile the rally took on the Carnival Against Capital theme and took to the streets, chanting, beating drums, flying banners and blocking busy intersections.

Hadley, MA—300-500 workers, students, teachers and community activists converged on the parking lot of Wal-Mart in solidarity with the sisters and brothers in Prague. There was a stage, a sound system, banners and puppets. After awhile they all marched single file to Wal-Mart's doors delivering a loud and clear message: No more sweatshops! No more union busting! No more ecological destruction! No more bullshit!

Hartford, CT—About 1,000 angry janitors, students, and fellow workers clogged afternoon traffic in downtown Hartford. After a rally in a park, a large group marched in the streets demanding radical change in the economic system as well as living wages, workers rights and a stop to capitalist globalization. The

procession met up with a local janitors union and then sat in the middle of an intersection in front of UTC headquarters. A few arrests were made toward the end of the day.

Los Angeles, CA—A solidarity rally drew 150-200 people. Speakers from a variety of different groups drew attention to some of the local, state and regional impacts of globalization (of capital) including speeches on the Maquiladoras and sweatshops in L.A. The rally then turned into a march through downtown L.A. in which leaflets were distributed to onlookers.

Louisville, KY—Dozens of people gathered for a solidarity rally in downtown Louisville. Speakers voiced support for those in Prague and spoke of the problems created by the IMF/WB as well as the resistance.

New York, NY—Approx. 250 people gathered for a solidarity rally in front of the IMF HQ in New York City. There were anti-IMF/WB speeches and skits. The rally was caged in by a ring of police officers carrying plastic handcuffs, blocking the visibility of the rally to the passers-by. Speakers were also prevented from using their bullhorn.

Pittsburg, PA—People gathered for street theatre in downtown Pittsburg. A person (personifying the IMF) wearing a ferocious loan shark skin suit bludgeoned a piñata of Planet Earth until its contents (anarchist books/buttons) came pouring out (demonstrating that the seed of the new society will be born in the shell of the old). Clever, no?

Portland, OR—Two different styles of protest converged on downtown Portland on S26. A legal, permitted labor rally at Pioneer Square and, RTS group (about 150 strong) marched through the streets and took over a city block in front of the U.S. Forrest Service's Portland offices; there they set up their sound system. Eventually they were pushed back by police and told to go to the permitted rally. They went, but rather than joining the rally, they took over the street adjacent to the square where the rally was taking place. The labor rally was delayed for 45 minutes so that those assembled in the square could be in solidarity with those in the street and be witnesses to police behavior. As people danced in the street, police moved in with horses and riot gear and began shoving and pepper-spraying dancers. A few people sat down in the street as an act of civil disobedience and were quickly hauled off to jail. After the police began their attack, several people fought back and started throwing bottles at the police. Police vehicles were also vandalized. The mounted

patrol then charged up onto the sidewalk to "clear the street". By-standers who were breaking no laws were trampled, pepper-sprayed and arrested. A woman was hospitalized with head injuries. Shortly after, the crowd began to move again marching through the downtown area and ended up at the South Park Blocks where some people spoke about the importance of reclaiming public space. In total, around 300-500 people participated. The streets were occupied for over 5 hours. 20 were arrested.

Providence, RI—About 200 people met in front of City Hall (with banners, puppets and signs) to show support for those in Prague and to draw attention to local issues. The group went into the building to surprise and embarrass the CEO of a major downtown developer who hasn't been very receptive to attempts at dialogue. A banner was hung from the roof (WE'LL SHUT IT DOWN!). A few people stayed outside singing 'Solidarity Forever', wielding a huge puppet of the CEO (with money pouring out of his pockets and mouth).

San Francisco, CA—All the info we have so far is that quite a few people showed up to the peaceful solidarity action in SF. There was an RTS street party.

Tucson, AZ—Around 75 people showed up outside the National Law Center (which represents the U.S. in trade negotiations involving the implementation of NAFTA and other "free" trade agreements) to protest in solidarity with those in Prague. Early in the protest a small group attempted to enter the building, but were blocked by security guards. After awhile several protesters gained entrance into the building, but were then confronted by police. At one point a protester was tackled to the ground and as the crowd got closer to get a better look, police used pepper spray. About 10 people were hit including a 6 year old. There was 1 arrest.

Washington DC—Several hundred anti-globalization protesters stood in solidarity with Prague and supported an action of parking lot attendants (who are struggling with their employer for the right to unionize). They marched outside the offices of Inter-Park (who continues to refuse its workers that right).

JAIL SOLIDARITY

On Sep. 28th, about 15 people burst into the Czech consulate (in Barcelona, Spain) demanding the release of fellow anti-capitalist activists held in Prague. The Czech embassy in Bern, Switzerland was also occupied. There were also protests in front of the Czech embassies in London, Stockholm, Paris, Venice, Vienna (with a turnout of around 800 people), and Berlin all demanding the release of the Prague S26 prisoners.

COUNTDOWN TO CLEMENCY!

Leonard Peltier March for Freedom Human Rights Day – December 10, 2000 New York City

Leonard Peltier is an Indigenous rights activist who has been unjustly imprisoned for 24 years despite the total lack of evidence against him. He is considered by Amnesty International to be a political prisoner who should be "immediately and unconditionally released." The government has already been forced to admit that they cannot prove whom committed the crime he was convicted of; yet he still remains behind bars. Because of clear indication that he was targeted because of his role in the American Indian Movement, Leonard Peltier is often seen as a symbol of the U.S. Government's attempts to silence those seeking positive change for Native communities.

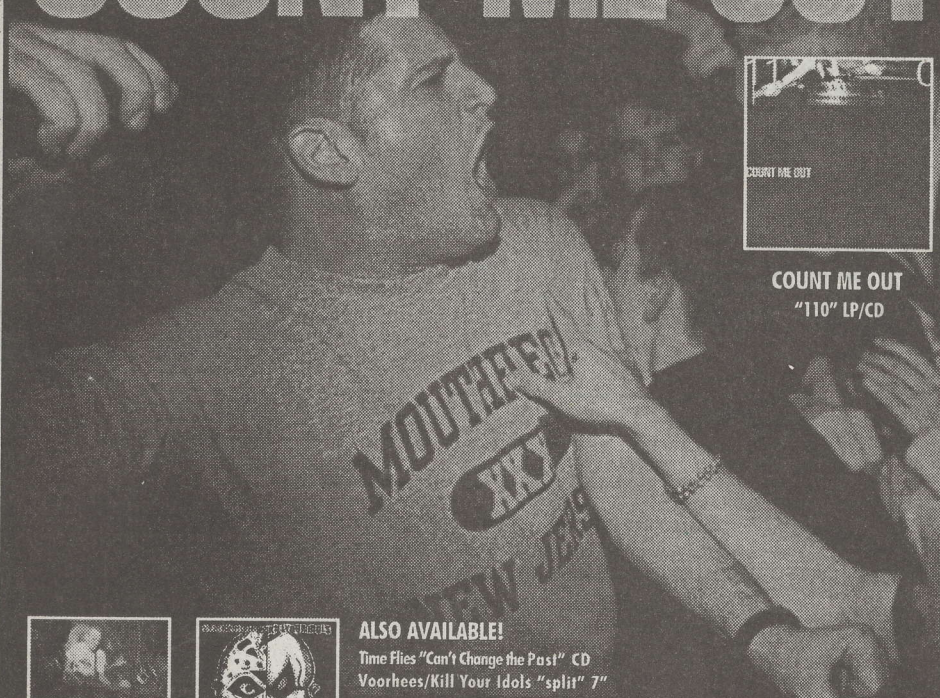
Now Leonard Peltier is facing the most critical time ever in the campaign for his freedom and, indeed, his life. His only chance for a near-future release lies in the hands of President Clinton through through a grant of executive clemency. Now is the time of for us to join our voices together in making a call for justice too loud to be ignored! Come join the Leonard Peltier March for Freedom on December 10th. We will gather in Battery Park in NY City at 9:30am.

Leonard Peltier Defense Committee: PO Box 583 Lawrence, KS 66044

Phone: 785-842-5774

www.freepeltier.org

COUNT ME OUT



COUNT ME OUT
"110" LP/CD



ALSO AVAILABLE!
Time Flies "Can't Change the Past" CD
Voorhees/Kill Your Idols "split" 7"

**INDECISION
RECORDS**

U.S./EUR POST PAID PRICES
7" - \$3.50/\$6 • LP - \$8/\$12 • CD - \$10/\$14

P.O. BOX 5781, HUNTINGTON BEACH, CA 92615 • WWW.INDECISIONRECORDS.COM • DISTRIBUTED BY REVELATION RECORDS



**NORWEGIAN
HARDCORE PUNK**

JIN'RIK'SHA'

end present 2 x 7" ep: norwegian hardcore punk
mee's NEUROSIS in hell. hits you like a train.
ex-members of the classic band ANGST (oslo)

ALLTID JAGET

du synker inn i døden... 2 x 7" ep: twelve
blasts of furious stuff as only the norwegians
can deliver. big two-colour booklet-cover.

KORT PROSESS

svart natt 2 x 7" ep: 16 killer tracks and the
best-packaged scandinavian punk record ever.
"whoa. the kings of norwegian hardcore return
- with a vangeance" (timojhen, MRR)
"almost too hard for my ears" (kent, HaC)

ALL 3 FOR US\$25 ppd (cash)

HeartFirstRecordings South
Landsberger Str. 146 80339 München Germany
Fax +49-89-54071342 heartfirst@bigfoot.com

www.heartfirst.net

walkie talkie #1

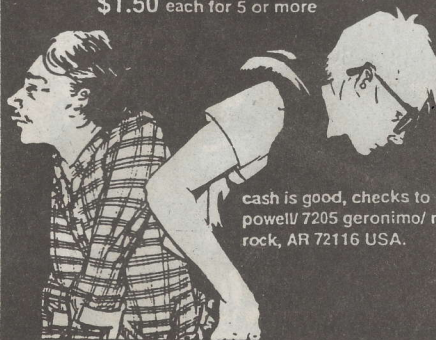
anthology comic/zine with

nate powell
al burian
emily heiple
niki kelce
kim roberts
chris murray
natalja kent
maralie armstrong-rial

68 offset pages

\$2.50 ppd

\$1.50 each for 5 or more



cash is good, checks to nate
powell/ 7205 geronimo/ n little
rock, AR 72116 USA.

LANDMARK RECORDS

OUT NOW:

LUCERO 7"

ex red 40 plays country music complete w/ mandolin and
steel guitars

RAINY DAY REGATTA 12"

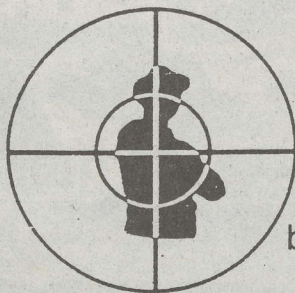
3 kids + acoustic guitars + string section = way more "emo"
than those indian summer records. you got off ebay

ALSO:

GENERATION OF VIPERS 12" THE DIVINE HOOKUP 7"

EVERYONE ASKED ABOUT YOU 7" RED 40 7"

CLASS OF EIGHTY FOUR 7"



NEXT:

EVERYONE ASKED ABOUT YOU cd

7" \$3.00

12" \$6.00

box 2515 65 Little Rock, AR 72225

landmarkrecs@hotmail.com

new:

Born Under Saturn 'Reflecting the
Perfect Design' cd

WarHorse 'The Priestess' 12"

Ire 'Adversity into Triumph' cd

the Awesome machine cd

established:

Barrit 'Smiles Upon the Stroke That
Murders Me' cd

Shadows Fall 'To Ashes' 7"

Hallraker 'Sessions' 7"

next:

The Black Hand cd
(former members of Ire)

Prices:

cd: \$9 u\$/\$13 world

12": \$8 u\$/\$12 world

7": \$3 u\$/\$5 world

funds payable to mike mannix

ELLINGTON

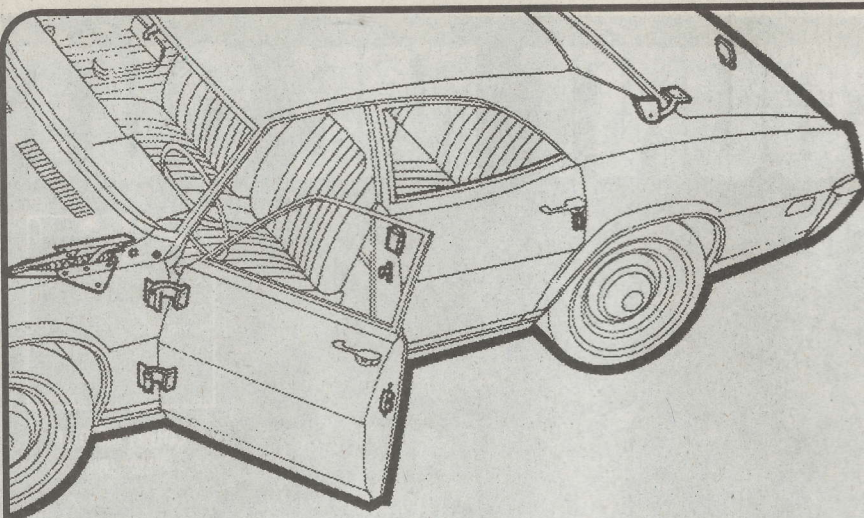
**POST OFFICE BOX 13445
BERKELEY CA 94712-4445**

slowdeath@aol.com

www.ellingtonrecords.com

keep punk and hardcore records off
eBay.
trade, don't auction.

xxx



GHOST IN THE GEARS

THE IODINE RECORDS COMPILATION

featuring rare or unreleased tracks by

cave in millhouse forty days rain garrison that's all she wrote converge daltonic
zegota devola hassan i sabbah and the holy hand grenades indecision
jeromes dream force fed glass catharsis guernica bastain
dahmer good clean fun love power electronics



ALL IODINE RELEASES ARE AVAILABLE FROM ALL FINE INDEPENDENT RETAILERS AND DISTRIBUTORS
10-01 Ghost in the Gears - The Iodine Compilation CD & 22 Page Booklet: \$12ppd u\$/\$12ppd world. Payable to: Cavity met Iodine Recordings: 1065 Commonwealth Avenue PMB 318 Boston MA 02215 u\$
Email: iodine@comcast.com Visit our website: @ http://www.iodinerecordings.com Coming soon from Iodine Recordings, releases from: Supermachine / American Nightmare / and Jammehashicentaurism

THIS MACHINE KILLS
& **ENVY**

SPLIT SEVEN INCH \$3PPD
VAN HQ FACT RELEASE

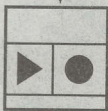
**FORMER MEMBERS ALFONSIN
& SAWPIT**

SPLIT SEVEN INCH \$3PPD

ESPERANZA DEMO \$2PPD
TRANSMISSION DEMO \$2PPD

DIM MAK RECORDS
PLEASE MAKE PAYABLE TO STEVE AOKI
PO BOX 14041 SANTA BARBARA CA 93107
WWW.DIMMAK.COM

**FREE ALL POLITICAL PRISONERS/ DIM MAK SHIRTS AVAILABLE \$11
FUCK THE PO PO**



FURNACE^{MFG}

CD MANUFACTURING FOR THE INDEPENDENT

WWW.FURNACECD.COM
PO BOX 6332, FALLS CHURCH VA, 22040 888-599-9883

JOHN BROWN BATTERY
"bury the burden of thought" 7"

\$3.50ppd (us) \$5ppd (world)
payable to eric graham

the world won't listen.
po box 1681 Auburn, AL 36831
www.worldwontlisten.com
info@worldwontlisten.com

Now available:
BOXER REBELLION

"Courtesy with Claws"

New 4 song CD.ep

\$8.00 ppd

Coming Soon:

"The Charred Heart Eulogy"

Writings by Black Maria (Factory Second Press)/ Music by the Oaren Swath. Limited edition cassette/book in handmade covers



Corporate Records
P.O. Box 783001
Wichita, KS
67278-3001
corporate_records@hotmail.com

Make money order & checks
out to: Micheal Lassiter II

Doing it for the kids...well some of them.

Man Afraid

COMPLETE DISCOGRAPHY

AVAILABLE NOW

CD \$10 postage paid U.S. - \$11 Canada/Mexico - \$12 rest of world.
Also Available: "Limited Options..." 10" - Dillinger 4, MK Ultra, Man Afraid, more.
Half-Mast Records • PO Box 8344 • Minneapolis, MN 55408
www.plw.net/half-mast/

HALF-MAST RECORDS

Monotonstudio

●●●●●●●● Aspera Ad Astra ●●●●●●●● New 7" out in spring 2001

These tracks flaunt Asperas divergent musical influences and capabilities.. From 60's pop to electronic to a style of their own. Wonderful song structures built on catchy bass lines, classic guitar licks and experimental electronics.

●●●●●●●● The Disease/Racebannon ●●●●●●●● Split 7" out soon

The Disease with x- members of Index for Potential Suicide. This band creates chaotic keyboard hardcore, which blows you away. Spazzy guitar, blast beats and great electronic stuff, which creates unusual music. Devo meets the Locust meets Discordance Axis. The new songs of Racebannon kill everything. Great chaotic hardcore.

●●●●●●●● Winfried E. Eye ●●●●●●●● 3 Song CD out soon

The band uses subtlety and moodiness instead to relay its emotions. The effect is like a soundtrack to a ghost town. 3 songs, which are moody and melancholy. Like the Black Heart Procession meets John Cale meets My Morning Jacket.

Kobra Khan ●●●●●●●●●●●●●●●●●●●● 10" out now

Kobra Khan's first 10" features eleven songs of their unique blend of emotive chaos and combustible hardcore. Kobra Khan is all about blending; taking the best of several genres and putting it all together to get the Kobra Khan sound. Screaming vocals and harsh sounding music to keep the kids screaming and dancing.

●●●●●●●● Hot Hot Heat ●●●●●●●●●●●●●●●●●●●●●●●●●● 3 Song 7" out soon

Hot Hot Heat cleverly deconstruct new wave, using what they like and adding their own innovative ideas to the process. Their intelligently punk electropop is pulsing, throbbing and hypnotic. Taking a handful cool wave influences like Ultravox, the Human League, Gary Numan and the Vss to imagine how they sound.

...distros get in touch

Monotonstudio

Arnekestr.2 44139 Dortmund Germany

WWW.MONOTONSTUDIO.DE
MONOTONSTUDIO@GMX.DE

FOUR HUNDRED YEARS PHOTO BY: SAM SAMSTANSBURY



CDs available in stores now by:

**THE NEW IMPERIALISM • FOUR HUNDRED YEARS
S/T EP • BATS & MICE**

CD \$10 / CDEP \$6

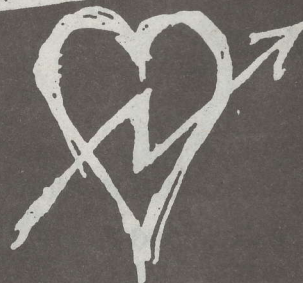
lovittrecords*

POST OFFICE BOX 248 • ARLINGTON, VA 22210

WWW.LOVITT.COM

ZEGOTA

"Movement in the Music" CD
\$8 postpaid (u.s.)
Remastered From the LP
recordings. One waltz
with passionate existence



(awesome:)

Ire

Their final
recording. It
sounds to me like
what Neurosis
should have become.
Politically right on, too!

"What Seed,
What Root?"
CD
\$10 post paid
(u.s.)

CrimethInc. Conspiracy
2695 Rangewood Drive
Atlanta, GA 30345 USA

CrimethInc.

to avoid the emotional trauma of waiting on
the CrimethInc. mailorder, order from:

Stickfigure Distribution
P.O. Box 55462
Atlanta, GA 30308
U.S.A.

www.stickfiguredistro.com
stickfigure@phyte.com

(wholesale and foreign rates available too)

Red TAPE

Sacramento Cali's



RED TAPE

"HIGH REVOLTAGE"

"Thirteen tracks of up-beat, hook-laden hardcore. What a fucking ace!
It's quick, it's in your head immediately. The lyrics are crazy.
Raging stuff, a great listen." -Maximum RockNRoll

order on-line, download mp3's
read the news, check the
message board, read about
our films, view links, etc.



P.O. Box 136, Agoura Hills, CA 91376-0136 www.newagerecords.com

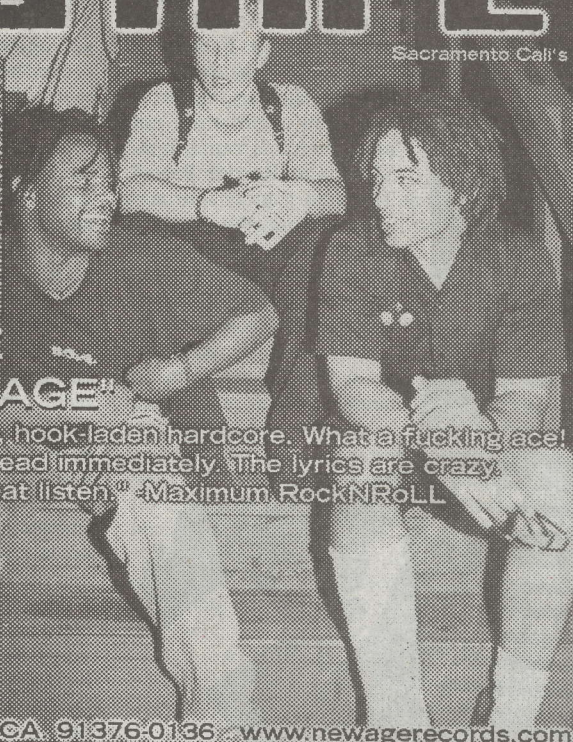


Figure 1.

Maximum face-smashorama.

G7014 - Swallowing Shit

The complete CD anthology of the most brutal political maniac hardcore band ever to come out of Winnipeg. No longer with us, this band featured past and present members of Propagandhi, I Spy, Head Hits Concrete, Silence Equals, and Malefaction.

OCTOBER 3RD.2000



Figure 2.

Can you say political pop-punk? And smart too?

G7011 - Randy

You Can't Keep A Good Band Down

This record fucking rocks. You don't understand, it seriously does.

"Randy are to pop-punk what Refused was to hardcore."

-- PunkPlanet

OUT NOW

CDs are \$12 ppd, US in the US, CDN in Canada, \$14 US everywhere. We do VISA and MC too.
P.O. Box 27006, 360 Main Street Concourse
Winnipeg, MB, R3C 4T3, Canada
Ph. (204) 947-2002
info@g7welcomingcommittee.com
<http://www.g7welcomingcommittee.com>



POISON ARROWS

self-pop CD

CALIFORNIA LIGHTENING

three songs on tour now LTD 550

NUZZLE

JUNK OF FILM CD No Mas 7"

NEW ACTION FOUR

ONE SIDED 7" LTD 500

snd 2000

www.soundonsound.net

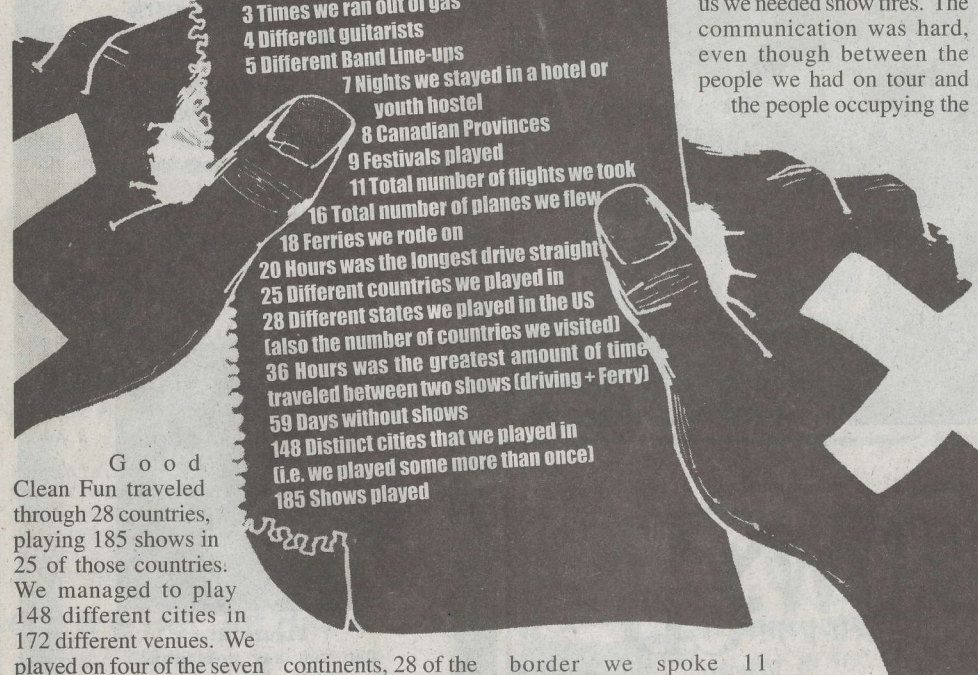
prices CD \$8/\$10 7" \$3.50/\$5 (us/rest)
payable to c.petty

sound on sound
po box 687 berkeley ca 94701-0687
DISTRIBUTED BY IMD we also have buttons

GOOD CLEAN FUN

Originally, I'd had it in my mind that I wanted to write a column on "how to book a successful tour" or "how to tour the world in 9 months." However, I feel that the columns by Felix von Havoc in *Maximum Rock'n'Roll* over the past few months have really done a superb job of covering those subjects. So, instead I decided to share some of the highlights and struggles a band can be faced with when touring for 9 months straight.

Good Clean Fun World Tour 2K, By the Numbers:

- 
- 1 Number of days lost going to Australia (you cross the Date Line)
 - 2 Van Crashes (Both in Europe)
 - 3 Times we ran out of gas
 - 4 Different guitarists
 - 5 Different Band Line-ups
 - 7 Nights we stayed in a hotel or youth hostel
 - 8 Canadian Provinces
 - 9 Festivals played
 - 11 Total number of flights we took
 - 16 Total number of planes we flew
 - 18 Ferries we rode on
 - 20 Hours was the longest drive straight
 - 25 Different countries we played in
 - 28 Different states we played in the US (also the number of countries we visited)
 - 36 Hours was the greatest amount of time traveled between two shows (driving + Ferry)
 - 59 Days without shows
 - 148 Distinct cities that we played in (i.e. we played some more than once)
 - 185 Shows played

Good Clean Fun traveled through 28 countries, playing 185 shows in 25 of those countries. We managed to play 148 different cities in 172 different venues. We played on four of the seven continents, 28 of the 50 United States and in 8 of the 11 Canadian Provinces. There's no way to summarize the entire tour in one short column, but I would share some of the highlights of the tour.

We played three shows before January 13th, but after that is when the tour really started. We set out for a three month tour of Europe without our regular guitarist John. He'd hurt his knee in November, and his doctor wouldn't let him return to his acrobatic stage presence without fully completing physical rehabilitation. Luckily for us, John from Committed volunteered to put 9 weeks of his life on hold in order to fill in. The other John, the original guitarist, joined us halfway through the month of February, and we finished the European tour as a five piece.

Traveling through Europe in the winter can be devastating. It took a while getting used to how late the sun came up (when it wasn't raining or snowing) and how early it went down. Long drives were no longer elapsed by reading books, unless you were smart enough to bring along a book light. The weather was devastatingly cold at some points, but when you're in Helsinki or Stockholm, you don't mind venturing out into the beautiful cities anyway. We were lucky to have missed a major snowstorm in Poland, since their roads aren't the best suited for major weather

disasters.

The only shows we missed on this leg of the tour were the ones in Slovenia and Bosnia. We arrived at the Slovenian border, after having driven all night from Hungary. The weather was sunny and approximately 60 degrees Fahrenheit. After having searched the van in order to clear us to leave Hungary, we drove less than a half mile and unloaded the van for the Slovenian Border Patrol. They did a more thorough search, presumably for drugs. Then, after they said we could put our equipment into the van, they informed us we needed snow tires. The communication was hard, even though between the people we had on tour and the people occupying the

near the end of our rope. He kept calling home on a daily basis to see if his parents had received his passport, and to give them the address of where we would be the next day so they could FedEx it to him. By the time we reached Florida, we were getting nervous, especially because we not only needed his passport, but also had to get him a visa to visit Brazil.

We played Gainesville on the first of May, and instead of going straight to Ft. Myers the next day we had to drive all night to Boca Raton. Casey's passport had arrived and his parents were sending it to meet us. We then had to pick it up at our friend's work, and head into Miami to the Brazilian Consulate. Now, as with most sort of government agencies, the Brazilian Consulate keeps very strange hours. To receive a visa, you had to apply between noon and 2pm, and return the next day between 3 and 4pm to receive your passport (with visa stamped inside). We cut it as close as we possibly could. We turned in the visa application on the second of May, drove to Ft. Myers to play a show that night, and returned to pick up his passport before our show in Ft. Lauderdale/Miami that night. The next day we boarded a plane for South America.

The South American leg of the tour was a completely unique experience. Things down there are done completely differently. We went down there a bit prematurely, but really didn't have any other time we could have gone. One of the hardest things to deal with in booking in a 9 month tour is to allow any sort of flexibility. During the few days we were home in April, in addition to doing everything else I needed to do, I was trying to finally hammer out the South American tour. The guy that released our record down there called me and asked if we could push the tour back two weeks. The record was coming out later than he'd hoped, and he needed more time to promote the record and book the shows. I told him we had to come during the time frame we'd already agreed upon, since I'd already booked shows throughout the US and Canada leading from our South American tour into our Australian tour.

Other than the small, unavoidable incidents, South America went off without a hitch. We were fortunate enough to play one excellent show in each of the three countries we traveled to. That meant fantastic shows in Buenos Aires, Argentina, Santiago, Chile and Sao Paulo, Brazil. The crowds down there were very excited and hospitable. We didn't have any of our own transportation, so we spent a lot of time borrowing people's cars, riding on busses and other forms of public transportation.

After our two weeks in South America, it was time to fly back from Brazil. We'd saved ourselves a bit of money by flying Avianca, the Colombian Airline. The only trouble was our flights were not direct, and instead we had a layover in Bogota, Columbia. Though our drummer Jeff spoke a bit of Spanish, the rest of us also understood the counter attendant when she kept saying "mañana" in reference to our outbound flight to Miami. Luckily a woman from the US that was going to New York was able to translate for us and informed us that the flight from Bogota to Miami had complications, and would not be departing that day. We immediately

border we spoke 11 different languages (none of them matched up). We pleaded and even tried to bribe, but eventually the man in charge made us turn around. This was the first time in my experiences with Good Clean Fun that I felt we'd been defeated. I was really bummed too, because not only did I want to go to these less frequently traveled countries, I hate canceling shows.

After we'd returned to the US and toured out to California and back, we ran into another problem with guitarists. John from Committed had already gone back to work and his day-to-day life nearly a month ago, so we were unsure what to do when our original guitarist, John, decided he didn't want to tour anymore. Luckily for us, Casey from Yaphet Kotto stepped up big time to help us out. He'd offered in the past to play second guitar if we ever needed one, so we were happy that he obliged to meet us in DC for practice with three days notice. The transition between John and Casey came off well (they ended up playing five shows together).

We had a minor scare when it came time to go to South America, because Casey's passport kept getting delayed. When we'd asked him to join, he went to the San Jose Passport Office to apply. They told him it would be there in a week to ten days, but two weeks later we were getting

set our minds to work, and began asking how we could get to the US that day. We didn't care what had to be done, we wanted to be in the US, and from there we'd find a way to Louisville, Kentucky, for KRAZY FEST 3. We initially asked to be put on the flight to New York City, but were told that it was completely full. We made it perfectly clear that we were in desperate need of getting on that flight (informing them that we had no reservations to them dropping other people from the flight in favor of us), and they then informed us that since it cost more to fly to NYC than to Miami we weren't able to take that flight. Of course, this is after they'd offered to put us up in a Hotel in Bogota that night. Eventually we convinced them to let us on the flight, and we were each able to have our own set of seats; the flight was completely empty.

We arrived in NYC around 9pm that night, found probably one of the last rental cars on the lot, and headed out for Louisville. Our roadie, Stefan, who always comes through in the clutch, stayed in Bogota. He was going to take the flight to Miami the next morning, get our van and all of our equipment, and meet us in Louisville the morning after Krazy Fest. He took one for the team. The rest of us drove all night through the fog of New York and Pennsylvania, to arrive at Krazy Fest just before our afternoon set time. We only had one problem: equipment. Our equipment was with our van, which was still in Miami (well, at this point it was just North of Miami, as Stefan had begun driving that afternoon). We struggled to borrow equipment (thanks to the Movie Life, Stretch Armstrong and Buried Alive), but it was a struggle to play a show on no sleep and when we didn't even have our own picks or instruments to play with.

We ended up taking a very unique route from Louisville to Los Angeles that included going through Western Canada. We were pretty worn out by this time, but still stoked to be accomplishing so much. We had just played a show in Calgary one night when we were faced with playing our next show in Medicine Hat, three hours away. Not only was the show three hours away, it was a back tracking three hours. We'd passed Medicine Hat on our drive to Calgary that day. The funny thing about Good Clean Fun was we didn't have any one person on tour that was willing to say "No" to playing a show. Although we were all exhausted, no one wanted to be THE person to say no to playing a show. So, we went and played in front of a small, but enthusiastic crowd.

The day before our flight from Los Angeles to Australia we played in Portland, Oregon. It was originally supposed to be Kill Your Idols, Indecision, Dying Anthem and Good Clean Fun. Indecision broke up, KYI's drummer had family complications and Dying Anthem's guitarist had moved to the east coast. The show was a flop and other than a handful of dedicated kids, no one really cared whether we played or not. The sound man was an asshole and cut us off after about 5 songs. After packing the van, we headed out around midnight, driving all night to LA. We picked up our friend Kevin, who would be coming along for the Australian leg of the tour, in Westwood, and then drove to our friend Dave's in Huntington Beach. Once again we were faced

with having a ton of things to do (pack, pick up merchandise we'd had shipped to us, run last minute errands) while being completely exhausted. However, we made it to LAX in time to catch our flights.

The Australian tour was a ton of fun! It too was very tiring, however. Within the first three days, we had to play 5 shows and do one overnight drive. Because of their all ages licensing rules, we ended up doing matinee all ages shows and 18+ shows at night. The hardcore kids in Australia definitely appreciated the fact that we made the effort to come there. However, the regular bar patron didn't really appreciate (or understand) Good Clean Fun. It's my belief that you really need to understand hardcore in order to appreciate anything Good Clean Fun has to offer. Our music is rehashed (for the most part) and our jokes are inherent to the scene. In places where the scenes were small, we played to a lot of blank stares. We did have good shows in Brisbane, New Castle, Sydney, Adelaide, and an incredible show in Melbourne. The entire trip was a blast and the country itself is amazing. We were able to take our time to explore Sydney and a bit of Melbourne as well. It ended us costing us a TON of money to get down there, and we didn't even come close to making it back, but that's not really what true hardcore is about, is it?

After Australia we played four shows in New Zealand. New Zealanders were incredibly hospitable, and we had more adventure there than we actually did shows. We jumped off a wharf into the ocean the first night we were there (it was winter down there, and it was cold). We visited black sand beaches and were able to climb a huge rock reminiscent of those you find off the coast of California. We were able to visit a mountain that had a Luge (which was more or less a non-motorized go-cart going down a mountain), and able to visit caverns inhabited by Glow Worms. It was an incredible time.

From there we went to Hawaii, which again was chalked full of adventure. We swam in the beautiful ocean (it was now back to summer), jumped off of cliffs into fresh water, as well as into the ocean. We visited the North Shore and ascended the mountains of Oahu via a series of ladders known as "Stairway to Heaven." These ladders had been in place since the days of World War II, when soldiers used them to ascend to their lookout post atop the mountain. The shows in Hawaii were fun, and the kids there really took care of us. In all of these places, kids are not spoiled by seeing bands all of the time. For many of them, this was their first time hearing Good Clean Fun. However, they were still very respectful, and stoked that a band would make an effort to come all the way that we came.

Following the Hawaii shows, we flew

back to Los Angeles, recovered our van and equipment, and headed home across the US. We were able to play the More Than Music Fest in Columbus and the Hell Fest disaster in Syracuse. We finally reached home at the end of July, with just enough time to prepare to leave for Europe again.

Our August tour of Europe was at least equally, if not more successful than our January-March tour. We visited many of the same places, but didn't have time to return to France, Spain or Portugal. The highlight was probably the Leper Fest in Belgium. When we played there it was pouring down rain, and everyone sang "Good, Wet, Fun" while we were playing.

We would have liked to have returned to Europe in October, instead of August, but some of our members had to return to school in September. Actually, the time constraints put upon us by members having to return to school was what made this tour as close together as it was. We set out to tour 9 months this year, but would have liked to have spread it out over 12 months, giving ourselves room to breathe and recuperate in between "legs." Instead, we had to hop from leg to leg as I described above, often making the situation more rushed and stressed. Nevertheless, it was an incredible time.

There are too many people to individually thank for such a successful tour, but I think everyone that helped us should know that we won't ever forget the sacrifices you made for us.

It's really hard to reflect on a 9 month tour all at once. At times I find it difficult to talk about, because there is so much information to share. As you can tell from this column, it takes

an overwhelming amount of time to just touch on the basics of the entire tour. It's very hard to generalize about the entire hardcore scene, but from what I've noticed hardcore is pretty similar all around the world. That is, if you pick up a kid from the US and put him at a show in Sao Paulo, or pick up a kid in Hungary and put him at a show in New York City, they aren't going to feel too out of place. The general dynamics of the shows will be the same. There are a ton of small, specific differences, but generally it's about the same.

Good Clean Fun hopes to accomplish more in 2001 than we did in

2000. We'd like to explore the scenes of Uruguay, Israel, Singapore, Japan, China, Russia, Romania, Greece and others, in addition to the countries we visited this year. I can only hope that it will be as enjoyable and rewarding as the year 2000 has been.

To contact Good Clean Fun for anything, please use the following address: PO Box 90363/Washington, DC 20090; phyte@phyte.com. Thanks.



BURN IT DOWN

LET THE DEAD BURY THE DEAD

WITH LET THE DEAD BURY THE DEAD, BURN IT DOWN CRAFT 11 TRACKS THAT DISPLAY EXCEPTIONAL GROWTH AND SKILL. THE BAND HAS DRAWN FROM A WIDE PALETTE, INCORPORATING INTENSE METALLIC RIFFS, NOISY DISCORDANT TEXTURES, IMPASSIONED VOCALS, AND INSTANTLY MEMORABLE MELODIES TO CREATE A DENSE, DYNAMIC RECORD WITH A DISTINCT VOICE. EQUALLY INCISIVE AND EXPLOSIVE, LET THE DEAD BURY THE DEAD IS A POWERFUL STATEMENT AND DEFINITIVE WORK BY A BAND THAT HAS ONLY BEGUN TO REALIZE ITS POTENTIAL.

[CD- \$10 USA/ \$12 CAN/ \$14 WORLD. LP AVAILABLE SOON.]

ISIS

CELESTIAL

OVERWHELMING IN HEAVINESS AND AWESOME IN EXPANSE, CELESTIAL ESCALATES ISIS' THUNDEROUS ASSAULT AND EXPLORES INFINITE SHADES OF MOOD AND SOUND. SEVEN EPIC SONGS LAUNCHED WITH MECHANISTIC PRECISION AND CAREFULLY MEASURED FLOURISHES THAT COLLAPSE INTO AVALANCHE-HEAVY PASSAGES OF DEVASTATING POWER.

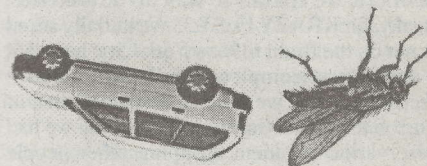
[CD- \$10 USA/ \$12 CAN/ \$14 WORLD. DELUXE 2xLP- \$12 USA/ \$14 CAN/ \$16 WORLD]



ESCAPE ARTIST RECORDS: POST OFFICE BOX 472, DOWNTOWN, PA. 19335 U.S.A. WRITE FOR A FREE CATALOG. E-MAIL: ESCAPEART@AOL.COM. WEBSITE: WWW.LOUDNET.COM/ESCAPEARTIST. ORDER BY CREDIT CARD ONLINE. DISTRIBUTED BY EBULLITION, VERY, HYRDA HEAD, LUMBERJACK, REVOLVER, REVELATION, RELAPSE, INITIAL, CENTURY MEDIA, NEWBURY COMICS, NO IDEA, CHOKE, STICK FIGURE, TEMPERANCE, ETC.

leapfrog

bike zine



damn all these pests

hi. i'm a hardcore kid, disenchanted with hardcore. i ride my bike. i don't get threatened with violence by other bike riders. i enjoy biking a whole lot. i made a bike zine. its 1 dollar. please buy it from me. most bikers don't know what a "zine" is. bike on.

"my addiction won't kill me"

scott spitz . 6130 compton st. b-1. indpls. in. 46220 . xpeoplespoetx@hotmail.com.

chumpire is ...

Dutchland Diesel & Pseudo Heroes- split cd

13 songs total

Walnut St. Project

"Every Town..."

"warm, friendly, fresh music"

lp (200 on blue)

cd (3 extra bits)

Basic Training lp

Bobbykork

Buttercup

Pseudo Heroes

Buttercup "in hand" 7"

old, so what?

LP & CD \$5 ppd. 7" \$3 ppd.

Chumpire, the zine,

is a 33-cent stamp

PO Box 680 Conneaut Lake,

PA 16316-0680 USA

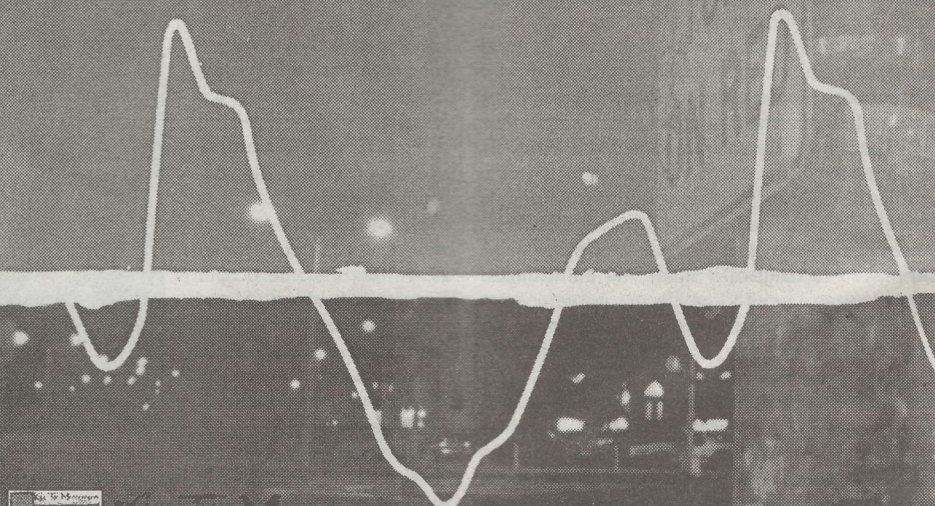
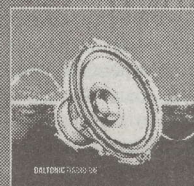
chumpire@hotmail.com

a local thing.

DALTONIC RADIO ON

BOSTON MASSACHUSETTS

PHY021 CD \$3



KILL THE MESSIAH
FIVE ON SILENCE
PHY017 7" \$3

Also Available: Good Clean Fun: "On the Streets" Limited LP \$10 + CD (\$10), Picture 7" (\$5), "Shopping for a Crew" CD (\$10), Who Shares Wins 7" (\$3) Soophie Nun Squad CD \$8, Affront 7" (\$3), Separation 10" (\$7), Former Members/Project Hate split 12" (\$7), Canada + \$1, EU + \$2, all else + \$5. Send \$1 for Catalog and Stickers Mailorder: Phyte Records PO Box 90363 Washington, DC 20090-0363 · www.phyte.com Exclusive Distro: Ebullition Records ph/fax (805) 964 6111/964 2310 · ebullition@ebullition.com

HOT HOT HEAT THE REDLIGHT STING

11.50 CAN PPD 10.00 US PPD

STILL AVAILABLE: HOT HOT HEAT 4 SONG 7"
3.50 US PPD 5.25 CAN PPD

ACHE

PO BOX 138 101 W BROADWAY #101 VAN COUVER, B.C. V6H 4E4
WWW.ACHERECORDS.COM INFO@ACHERECORDS.COM

ARISE

THE NATIONAL ACROBAT



THE NATIONAL ACROBAT "FOR ALL PRACTICAL PURPOSES, IS DEAD" 7 SONG COMPACT DISC \$8.00
A barrage of tightly constructed chaos and unique indie rock brutality, The National Acrobat take hardcore punk to a new, more precise level.



THE JULIANA THEORY "UNDERSTAND THIS IS A DREAM" 10 SONG LP \$8.00
Soon available for the first time on 12" vinyl featuring all new artwork. Color vinyl available for mailorder only. Preorder by September 15 to receive a special pressing of hand numbered color vinyl.



THE JULIANA THEORY / DAWSON HIGH
10 SONG SPLIT CD \$10.00
The first release from two of today's top emotional rock bands.

ARISE RECORDS · PO BOX 45 · SHELBYVILLE KY 40066 · WWW.ARISERECORDS.COM
EXCLUSIVELY DISTRIBUTED BY INITIAL RECORDS · ORDER BY PHONE: 502.499.PUNK · ORDER ONLINE: WWW.INITIALRECORDS.COM

BRANDTSON

TRYING TO FIGURE EACH OTHER OUT EP

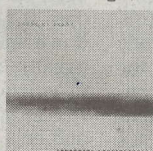
deep elm records sound spirit fury fire



brandtson
trying to figure... cdep.\$9



the white octave
style no. 6312



cross my heart
temporary contemporary cd.\$12



imbroco
are you my lionkiller? cdep.\$9

postpaid usa • credit-check-cash-mo • superfast service • europe/s.america add \$2 • asia/australia add \$3 • canada/mex add \$1
get all four emo diaries compilations (53 songs) for \$40 • new SAMPLER with 19 songs from 14 bands only \$3 POSTPAID WORLDWIDE

post box 36939 charlotte, nc 28236 usa • (704) DE-DIRECT
order@deepelm.com • sounds, tours, news, more on website

www.deepelm.com



CATTLE DECAPITATION

DECAPITACION!

the new spanish 7"
first 75 mailorders get
colored vinyl- \$3.50ppd

ACCIDENT PRONE
PO BOX 460686
ESCONDIDO CA 92046

www.accidentprone.com
distributed by IMD and many more

an interview with: Dave Hill

After interviewing Dave Hill for an academic project last year, I decided that I needed to go back and interview him for HaC, and get him to talk about the connections between activism, organizing and punk rock. Dave is originally from Little Rock, Arkansas, and used to write columns for both HaC and Spectacle 'zine. He also did his own 'zines: Television Guide and Flower Bird Wind Moon, but argues that he was never a hippy (do we believe him?). Most recently, he lived in Austin, Texas where he attended college and was a member of CWA (Communication Workers of America Union). In Austin he was active organizing students against the nation-wide attack on Affirmative Action, with a campus group called AROC (Anti-Racist Organizing Committee). He currently is working as a union organizer in Upstate New York for UNITE!—the Union of Needle Trades, Industrial and Textile Employees.

As I have said before, I welcome any comments and criticisms about this interview series, and would love any suggestions that people have about who next to interview about activism and punk. Thanks! —Daisy Rooks; arooks@hotmail.com

HaC: Describe what you are doing now.

Dave: I am a professional agitator. No, I am a union organizer, I work for UNITE! Local 89-22-1.

HaC: That's a weird local number.

Dave: It's a merger of three locals that were racially segregated. One local was Asian, one was Black and one was Jewish. All the workers did the same job—they were dress-makers, zip-cutters or other garment workers.

HaC: So even though many people who read this probably know what a union organizer does, some may not, so can you explain specifically what it is that you do?

Dave: What an organizer does is bring workers together so they can form a union. The things that hinder people from organizing unions are a lack of information, a lack of education about organized labor, and not having been connected in any real way to where the labor movement has been strong. Where the labor movement has been the strongest—historically and regionally—is where there have been strong working class communities. Where there have been communities where people who work together in an industry or work in a specific factory, also live together. But our society isn't structured like that anymore, and I think that's one of the reasons why the ranks of organized labor have declined. So part of what makes the job of a union organizer so important is that people who work together can be brought together in order to organize. I think that's a big part of what my job is.

HaC: Spell out more concretely what a union is.

Dave: A union serves a lot of different functions. In the US we have a tradition of business unionism. In America we have come to define the labor movement as being a movement by workers to collectively bargain with their employers. Now I am not saying that's necessarily bad. I think that a lot of the writers and the thinkers who read HaC are probably familiar with Emma Goldman and Karl Marx, who were pretty critical of business unionism. But it's important to remember that they also lived in the middle of revolutions, so they had the luxury to be critical.

There's another school of trade unionism where the union is a working class organization that's purpose is to build a working class movement to fight against capitalism and aid class struggle. That's a more political analysis of what unions are, and is one that applies more generally to trade unions across the world. But, it doesn't speak to the labor movement that we have here in America today, which is less politically conscious and more like business unionism.

HaC: How did you decide to work for a union after graduating from college?

Dave: I could talk about the union members in my family or how I came to learn about the labor movement in school, or about being a member of CWA (Communications Workers of America), but I don't think that's why I wanted to become a union organizer. As a union member, I didn't necessarily want to work for the union. What really started me off thinking about being a union organizer, were the first organizers I met when I went to Union Summer. It was the people I met and the conversations I had with them that started me off thinking about it.

HaC: What about them was so inspirational to you?

Dave: At that time I was also in college and was pretty involved in campaigns on campus, so I was already engaged in certain forms of organizing not completely different from union organizing. That connection is why I was initially intrigued by the job of union organizer, by the profession—

Activism people in motion

because I felt that I had been doing the same kinds of work at school. By the end of school I was spending more time on organizing and activism around affirmative action on campus, than I was on studying or participating in academics. So in a way, I was already heading down that path.

The organizers that I met when I was in DC—I liked their politics, their political perspectives. I think that a lot of their political perspective was informed by their experience as community or union organizers. For the leftist and socialist academics that I had been around at school, it's one thing to talk about revolution and the working class struggle, but when you are an organizer, that discussion becomes a bit more real—it's a discussion that you are forced to make practical and to make real connections to. Academics and students can talk about politics and ideology until they are blue in the face, but nothing about their situation or their station in life forces them to make that discussion real in their day-to-day lives. For the rank and file, for the working-class community and for organizers, you have to make those ideas real or else they aren't worth having. When you're an organizer, there's much more of a sense of urgency that the work that you are doing is laying the groundwork for the political change that you want to see happen.

So I liked that about organizers, that they were able to talk about revolution and not sound stupid. They were able to talk about social and political change in real terms, because part of their life was making politics real to workers and making their own work as organizers political work. So that political perspective was more exciting to me than that of students and academics that I had been hanging out with. It was a lot more revolutionary.

HaC: Why did you decide to become a union organizer instead of a student, community or environmental organizer?

Dave: There are a lot of reasons why. My initial decision had to do the fact that I was sent down a very specific road because I was a member of a union, because of that I learned about different programs and internships and opportunities.

I also personally I feel that through the rank and file of the labor movement is where we have a real opportunity to build a working class movement that can bring about real revolutionary change to our society. I think that potential lies in the labor movement and that it is very absent—or not as apparent—in other types of organizing, like student or community organizing. Historically you can see that the shop floor is where a lot of revolutions began, not on campus. If more activists and leftists were willing to take a closer look at the trade union model of organizing, and to figure out the ways to take advantage of it—I think that their efforts as activists and organizers would be more productive.

HaC: Because it's a tighter, more effective model of organizing?

Dave: No, because one of the things that you can do for people is to give them real power. I bet that a lot of people will read that and snicker because of their preconceptions of unions and their ideas that workers don't have power, or that unions are merely machines for the Democratic Party. But I think that if you can really get into

the organization on a day-to-day level, that rank and file workers do have power and an ability to make decisions. In a union you have a feeling that your vote really does matter. When it comes to ratify the contract, your vote means more than it does in national elections. Any worker who has sat on a negotiating

committee or has done a grievance, not only is empowered, but has a sense of what it means to win in life as well. Unions give millions of people a feeling that democracy is real and that capitalism isn't a foregone conclusion.

But I don't mean to say that all rank and file workers are anti-capitalism. I am not trying to paint a picture of radical class-consciousness in America, but I do think that within unions that possibility is real, and that in certain times in our history we have seen that take shape within the rank and file. Being an organizer in a union gets people more political power and more agency than other working class people have without a union.

HaC: Why did you decide to become an organizer rather than a rank and file union activist?

Dave: I think about that a lot. It's always a big question. For example, I have been working on this one campaign for a year, and it's hard to remove myself from the fight that's going on. I start to forget that I don't work here, that I am not a member of this particular union, because I have been side-by-side with these workers from day one. It's a difficult question, but when I really sit down and think about it the reason that I am an organizer is because it's an opportunity to experience this fight on a lot of different fronts. It's an opportunity to travel around the country and be a part of the labor movement on a lot of different battlegrounds. That's the experience that I wouldn't have as a rank and filer. But I also want to say that I don't know if I am going to be a union organizer for the rest of my life.

HaC: What do you think that the role of young people coming to work in the labor movement is? What are the ways that young people have impacted the movement as a whole?

Dave: As a young person, you can play a lot of different roles in the labor movement. There are actually more young people in the labor movement, than on union staffs. There are so many young people in the rank and file and file in UNITE—actually there was just a cover story in one of their recent magazines about young people as the new face of the labor movement. They profiled this one girl who organized her own shop—it was a photo shop—and now in her 20s she's the president of her Local union. That's really impressive, and a really good thing. It's unprecedented.

So young people can also play a supportive role, not necessarily by working on union staff, but through SLACs (campus Student Labor Action Coalitions) or other labor support organizations. Tonight I went with one of my co-workers to Vassar College and SUNY-New Paltz (State University of New York) to ask the students there to come to a rally that we are having in support of the workers who are trying to get a contract in the area. Young people can work with community coalitions that try to act as a watchdog on agencies and companies whose workers are organizing a union. Labor needs to beat companies beyond strikes, we need to air companies' dirty laundry and expose the ways that they are abusing their workers in the community, and young people in high schools and colleges can help make that happen.

Young people can also go through the OI (Organizing Institute, a paid training and placement program for people interested in becoming union organizers), which I think is a good thing. Young people bring to organizing an ability to put in long hours, an ability to move place to place and are generally have less family connections or responsibilities which limit rank and filers from getting involved in organizing. Young people are attractive to unions—they make better foot soldiers, because they are more flexible, and also because they are college students and can operate computers, so they have a technological savvy that others may lack.

There are many drawbacks as well. In fact, the presence of young people in the movement has created a good deal of controversy. The rank and file have cried foul that they are better off building their own unions, that young people have no connection to workers or to the organizations that they are organizing people into. Some people see the presence of young people in labor as debilitating to the movement.

HaC: And what do YOU think?

Dave: I think they're right, that there is a problem. But the problem is not inherent in the fact that they are young people or that they are not rank and file. I think that the problem lies in the system, in the program—that the OI is inherently fucked up. What's fucked up is where the unions hire from, it's the unions' hiring policies. There are networks of people who work for unions who were classmates and they hook their friends, and get jobs for other people graduating from the same colleges. I think that this is a form of classism when it repeatedly involves ivy league students who come from wealthy families, and when it is done over and over again.

The OI is not a bad thing, because the OI does not only train and recruit students, it also trains lots of rank and filers. At the three day training that I went to, there were organizers who had been organizing for 30-40 years and who knew more than the teaching fellows. So the unions get excited to hire all these young people, but I just think that there needs to be a balance between rank and file and filers and young people on union staff.

Member organizers bring class-consciousness and a commitment to the

organization that can be so powerful in organizing. Staff organizers do not have those things right off the bat unless they work side by side with member organizers. It has helped me a lot to work along side member organizers and business agents who came from the shop. It has taught me a lot about this union that I work for, that I am not a member of. I think that working alongside members reinforces a class-consciousness that it is easy to lose when you are exclusively working with other young people. I have worked on campaigns that were staffed exclusively by OI interns—where there were no member organizers—and in those situations I think that the relationship between the union and the workers can get fucked up, because there are serious questions about how the staff adequately represents the union to workers. So I think that there are problems, but I don't agree with the critics who say that the OI is completely fucked up.

HaC: I think that the most important aspect of that critique is that rank and file participation—both in organizing campaigns and in the running of the local union—should be the ultimate goal.

Dave: Exactly. And it's important to remember that not all rank and filers have families. A friend of mine works for a union in San Francisco and from what I understand her committee there is really militant. They've got their shit together and they are mostly young people. Some rank and filers are young and excited to get on the road and go out and organize new shops. There are also lots of rank and filers with families who have a really strong commitment to the union and who are willing to get on the road and organize. Somewhere we have to strike a balance between rank and file participation and staff organizers, and I am not sure that UNITE has done that yet.

I think that that's the really exciting part of the UAW's graduate student organizing that's happening across the country right now. The UAW is a union whose membership has been hemorrhaging, and now they just got 10,000 new members in the University of California system. Instead of having a stagnant and uninvolved membership, hopefully they will now have an involved and informed membership that's ready and rock and roll.

HaC: So what do you think about the whole student sweatshop movement right now?

Dave: Well I am kind of ambivalent about it. I definitely think that there's something really exciting about it, but there's another element that scares me a bit. I think that it has the potential to build a broad, massive student organization similar to SDS (Students for a Democratic Society) in the 60s. There are some similarities between SDS and the sweatshop stuff. Sweatshops are not a controversial issue, so it can attract lots of students, and there's tremendous potential to build an organization around such hot button issues. There's also the potential to use the sweatshop issue as a point of departure between sweatshop activism and a broader anti-capitalist critique. It can bring young people into organizing for the labor movement in a domestic context—against corporate globalization, environmental racism, affirmative action and immigrant rights.

So the potential is exciting, but I don't think that it'll see the light of day. As it is, I think that the sweatshop movement is self-destructive. It scares me because of the inherent shortcomings in United Students Against Sweatshops (USAS), especially in the limited nature of their critique. Sweatshop activism is appealing, so it's really easy for affluent white students to get excited about. But I think that the relationship between students and workers can become paternalistic. With sweatshop activism there's a sort of third-world fetishism that brings people into the fold. And I think that this is dangerous in the absence

of the other connection that I was talking about before, in which organizers interact with and learn from the workers themselves.

There's an incident from a student sweatshop sit-in at the University of Michigan last year that illustrates what I am talking about. What happened was that there was a coalition of students of color who had organized a big platform to make affirmative action a really central issue on campus, to make the campus safe for people of color—essentially they had enacted a 10 point program around student of color issues. One of their demands was that the University abolish the Michagama, which is a quasi-secret society that has existed at Michigan for years, that used a lot of Native American imagery, they had a 'wig wam' room for their meetings, etc. It was a big part of the school's tradition—it had been around for years and was completely entrenched in perpetuating an elitist, entitled class of students. So the students of color occupied the wig wam room and demanded that the university abolish Michagama. It went on for a month and the University refused to negotiate with them at all. At the same time, the USAS chapter on campus took over the president's office for 3 days and the president met with them and conceded to their demands. This created tensions between the students of color and the USAS people.

One of the USAS activists was interning with UNITE and when I asked her about it she became really defensive and almost resentful that I would bring it up. She said "well the reason that we won and they lost, was because we knew how to organize and they didn't, because we had a national organization behind us and because we knew how to work the media." She was really dismissive and flippant about the whole thing. She was resentful that I would even bring it up, and acted like I was accusing her of racism. So that's a great example of a perfect opportunity to build real solidarity—but it didn't happen.

Work against sweatshops is so basic and non-controversial. To think that both groups were working on the same campus and not with each other, is mind-blowing. The sweatshop activists could have had their own demonstration and made their demands contingent on the other group's demands. She said that they offered help and were refused, but there still should have been some organizing together. All progressive students on the campus should have been involved. For the sweatshop students it was a missed opportunity—they stole the fire and the spotlight. Their own action became an obstacle, a hindrance for the other students had to overcome.

In that way I think that the student sweatshop movement has the potential to become a hindrance to other activism, even labor activism. A lot of the sweatshop activists don't want to do labor activism because they think that American workers are privileged. Their movement blames consumers, blames people who wear Nike, rather than blaming Nike itself. The USAS activists seem to be inspired by that freaky-ass Direct Action Organizing (DAN) organizing that champions leaderless, autonomous free love organizing. They are trying to out that ideal into practice. But what results, in my opinion, is entropy, chaos and an organization that is divided into cells and will wither away and won't grow. So the student sweatshop movement may be dead, but I hope not. I hope it'll be able to accomplish what SDS was trying to accomplish in the 60s. We need a bold, strategic student movement to compliment the labor movement and other progressive activism that's going on right now.

HaC: How would you respond to the criticism that working for the union is less overtly political or less radical ideologically than other kinds of grassroots organizing or political work that you

could be doing?

Dave: That's fucked up. I think that the labor movement is the foundation from which we are going to be able to build revolutionary politics. I think the labor movement is not subordinate to those goals, that in fact having a strong powerful labor movement in our society is necessary before making gains on other fronts. There is lots of social injustice that has been propagated by capitalism, and I think that the only way to fight against it is by having a strong labor movement. For me, labor organizing is the only work with practical application or with a revolutionary praxis. I can't see myself doing anything else.

Within their unions workers can organize around important social issues. For example, look at 1199 in New York City. They have a militant, radical membership, and they are able to use radical tactics to win campaigns in the city. Their members are doing work about the Mumia case—they are showing films and having meeting about Mumia in their union hall. They have a sense that Mumia's case affects 1199s members, and they are able to use their union as a vehicle to work on that issue. The union creates space and provides resources to do community organizing. If you are in a militant union, it will help you fight for what you think is important in your community. So again, I think that building a union is building a strong revolutionary foundation. I think that you can't be a serious revolutionary or an anti-imperialist, without being serious about the potential for labor.

HaC: But to play the devil's advocate, how often do you think that actually happens? I agree that 1199 is an excellent union and provides an excellent model for how unions should be structures, but very few unions use that model.

Dave: It doesn't happen enough. The labor movement is not as strong as it needs to be. Even though they may not name it, there are plenty of people who consider themselves socialists, anarchists, revolutionaries or progressives who want to see change, who are not able to see the practical ways to bring about that change because of corporate hegemony. I see the potential to build class-consciousness, race consciousness, racial solidarity and gender consciousness in the contemporary labor movement, and have seen it happening in the times where the labor movement was the strongest. And I know that the potential is there now as well.

If you want to know the potential of the rank and file, you have to understand that the rank and file is increasingly female and increasingly racially and ethnically diverse. This old idea that labor is pale, male and stale, the old idea of a bureaucratic monster—is starting to wither. As the old industrial economy disappears and as labor starts to organize in the service economy, the old white men are no longer the face of the labor movement. There's also this notion of labor as this bureaucratic machine for the Democratic Party and as the face of labor changes, so will it's priorities. You can see this in the call for general amnesty for immigrants that the Labor Movement just issued. It completely flipped the script from 10-15 years before when the labor had a totally different attitude towards immigration. I mean, HERE (The Hotel Restaurant Employees Union) just won a campaign in Minneapolis where the workers spoke 17 different languages. Things are changing as society is changing. So I am not inspired by that argument that the labor movement is not radical. In fact I think that it's more radical. I think that working in labor is the most radical thing that you can be doing as a progressive today.

HaC: Some people that I have interviewed who are currently involved in progressive work have attributed their current politics to their previous involvement in punk. Other people have said that

punk rock laid a foundation them, that it got them thinking politically and then evolved into something else later. For you, what is the connection between the activist/organizing work that you are doing now and your previous punk rock politics?

Dave: Looking back I'm not sure that I had punk rock politics, because I don't know that any of my politics had anything to do with punk. Within the subculture of punk there's a lot that's regarded as politics, but looking back on it, I don't think of it as politics anymore. Being vegetarian, fighting over major label records, being straight edge—a lot of these things that have a lot to do with peoples' lifestyles, rather than having to do with peoples' real social and economic situations.

I think that punk was really important to me when I was in high school, but going to college in Austin, Texas really killed a lot of what I thought was beautiful about punk rock and hardcore. I came from a small town in Arkansas where punk rock and hardcore saved a lot of kids from an adolescence of self-doubt and insecurity and boredom, and gave them an outlet to create and communicate. But in Austin, Texas it was such a different scene and people were so different and there wasn't the same camaraderie.

I feel like I'm pretty far removed from hardcore right now, but if there was anything about being a part of hardcore that is still with me, it's that drive that you don't need to wait, you don't expect anyone else to do anything for you. That if you want to see anything happen, you just have to get with your friends and do it. That's the same thing when you're organizing a union or organizing over a shop-floor issue. Rather than wait on someone else to do it for us, we have to take it.

But I don't know whether in hardcore that's political, because hardcore kids mostly are involved with music or zines or culture of one form or another. But that sense of pride and accomplishment in our scene and bands and the things we were able to produce—that feeling is the same kind of feeling that radicalizes people, that helps them realize how to plan a victory through political action. That feeling is something that I still appreciate about hardcore.

HaC: Why do you think that some punks decide to stay and work exclusively within that scene, while others like yourself leave to do political work in the 'outside world'? Essentially, why do you think that you left punk rock and went into union organizing while others didn't?

Dave: I think that politically speaking, punk or hardcore can even be a debilitating thing for young people, because part of the culture and subculture is about intentionally alienating yourself from the rest of society and from the communities where kids grow up in. A lot of what draws people to punk rock is rejection, or a feeling that you don't fit in anywhere else in society. So to protect themselves from those feelings, punk rockers create this world where they value and appreciate each other, at the same time putting a wall up that keeps the rest of the world out.

The reason I think it's debilitating is because it stops young people from making connections with their communities and from being able to participate in the real political structure that's going on in the society that they've rejected. A good example is the protests against globalization that have been happening recently across the country. You can see this in the criticisms that are being written, or if you have been to any of the recent large demonstrations. You'll see that there are a lot of punks involved and that there's this politics of disconnect and alienation that I don't think is progressive because it serves to create divisions in the movement rather than bridge communities. This movement is trying

to work against problems that are very serious, but it's the nature of punk to want to be different, sublime or outrageous. But I think that that attitude is reactionary, that it's not good because it doesn't empower young people politically.

If you look at the anti-war movement you'll see that there were a lot of different personalities during that time—you had a lot of students and people who were trying to organize against imperialism. Anti-capitalist organizations like Students for a Democratic Society and civil rights groups like Student Non-violent Coordinating Committee (SNCC) were trying to organize people around very real, deep political analysis. Then there were the folks that were involved in the movement because of culture, because it was rebellious, such as Abby Hoffman and the yippies. The hippies were interested in a cultural revolution in America. I am not going to say that they were the biggest obstacle for the anti-war movement making connections to working class people, but they were an obstacle and they did it intentionally.

So I feel a lot of that going on in punk right now. There's a culture of rebellion and a culture of being outrageous that intentionally pushes people away, rather than together. Part of being progressive, one of the tasks of building a revolutionary anti-capitalist movement, is to bring people together, especially because the way that capitalism has historically been able to keep people down is by pushing them apart with racism and sexism. So I think that the punk subculture operates as a buffer for people who feel alienated and victimized by the crueler parts of our society, but I do think that it's like a placebo rather than the cure.

HaC: So even though advice can be pretty condescending, I still want to know what you would offer to someone reading this magazine whose political sensibility is awakening or has been awakened through their participation in punk rock—and who is trying to figure out the best ways to channel it.

Dave: Write a song about it. Just kidding.

I agree with you that advice is a weird concept because I don't know anything more than anyone else. There's a whole world out there and there's definitely a movement being built today right here and now, which is very exciting. I think that a lot of people in the punk or hardcore world are getting involved in building that movement, which I think is very good. I am optimistic about things that are happening around the world right now, but there's a lot more to what is going on than protests and getting beat up by the police. One of the things that I think we need to keep in the front of our minds, is that there is more to this movement than just our anger, and getting excited about duking it out with cops in the streets. The one thing that I would say is to take a real close look at how capitalism has destroyed the world and how workers can play a role in stopping it. I think that we need a more political perspective of what's going on around the world, and that we need to pay less attention to provocative street fighting.

You can reach Dave Hill at spies_@hotmail.com

Other related websites:

AFL-CIO Organizing Institute's Organizer training program: www.aflcio.org/orginst/index.htm

AFL-CIO's Union Summer union internship program: www.aflcio.org/unionsummer/index.htm

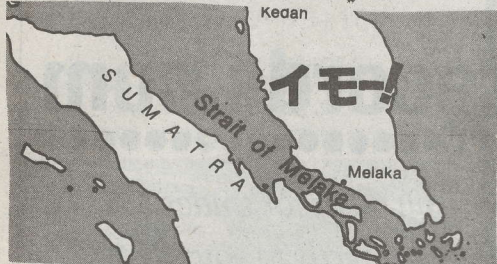
United Students Against Sweatshops: www.umich.edu/%7Esole/usas/

the (secret) easysubCULT
the (righteous) easysubCULT
helping to rock the scene

~RAW POGO: SCAFF, zine 15~
w/ The secret history of
Tone Joy Tokyo philipp
ines, poetic rock history
~HASHIGO EXPLANET ET BETHX~
split CD of Japan/usa \$5
improv psych-emb...\$4

~"indian vibes" mixtape, w/~
anamda shankar, opium, \$4~

~the DEALERS "are on E"~
tape of live jams sans hits
w/big cover c-60 \$4...



~still: xplanet et bethx
demos, rawpogo: scaff #14, &
big trade list of asians' &
21st cent. trousers comp
coming (bands write)...~

easy subCULT: 1806eastman/
bethlehem pa/180128/usa
easysubculture@hotmail.com
rawpogo: scaff. is \$1ppd
(no checks already!)

stretch arm strong it burns clean

Powerful, emotional, aggressive and passionate metallic
straight forward hardcore. Awesome live footage on the
enhanced mcd. Be sure not to miss out on this!

NEW 7" / MCD + VIDEO OUT NOW!

Automatic - Lowrider 7". 3 brand new
songs from this melodic West Coast style
straight edge band often compared to Dag
Nasty. This 7" delivers two brandnew songs
and a great version from Elvis Costello's
"Radio, Radio".



Bloodpact / Reaching Forward split 7". A
great project of powerful and aggressive
hardcore with political lyrics. Each band also
pays homage to Manlifting-banner. These
people have just one intent: setting your
world on fire!



Reflections Magazine #13. According to
most of our readers, this is one of Europe's
best fanzines. Well we're not sure about that
but you could check it out yourself. This
issue has interviews with Stretch Arm
Strong, Bloodpact, Trial, WHN?, Cable Car
Theory, Nate Wilson, Dillinger Escape Plan,
Catharsis, Mainstrike US Tour and a shitload
of columns and reviews.



ZEGOTA movement in the music

Zegota - Movement in the music 12" CD.
Soulful anthemic music. Political and
passionate lyrics filled with sincerity and
youthful idealism. We also distribute the CD
(on Crimethink) and the cassette (on
Youthculture).

ZEGOTA

NEW
ADDRESS

Reflections Records, Spoorwegstraat 117, 6828 AP Arnhem, The Netherlands
E-mail: info@reflections.demon.nl Website: http://www.reflections.demon.nl

Prices: MCD-\$9, CD-\$12, 12"-\$13,
LP-\$14, ZINE/7"-\$5 ppd. worldwide.

www.eulogyrecordings.com
you can't "r" wif Deezi

walls of JERICHO

"A Day and a Thousand Years" MCD. November 2000.

'TRUST' NO ONE

"You've Been Warned"
Full Length CD. October 2000.

FOREVER AND A DAY

"The Art of Creation" Full Length CD. Available Now.
"Where Has The Passion Gone?" MCD. Available Now.

Credit Card Orders: 1 877 PUNK XXX

eulogy
recordings

P.O. Box 8692 Coral Springs, FL 33075

SOOPHIE NUN SQUAD
the devil, the metal, the big booty beats LP

7" TEM EYOS KI/
HUNDRED YEARS WAR

TEM EYOS KI 7"

RAINY DAY REGATTA
CD the music is on

RED FORTY discography CD

WALKIE TALKIE comic/zine
with nate powell, al burian, emily
heiple, kim roberts, niki kelce, and
more. 68 pages offset. \$2.50

LP \$7 CD \$6 7" \$3 ppd.

foreign add a little more. we have a
shitload more records and comics too!
cash is good, checks to nate powell,
your friend,

harlan records
7205 geronimo
n little rock AR 72116 usa
soophiebones@hotmail.com

soon: the stranger steals CD

Available now:


Gravity 37.

Compilation Video


with video's by Crom-Tech,
Mens Recovery Project, Make-up,
Menorahid + the short film
"Autumn Fog".

\$8
postpaid

Also: Video Soundtrack C.D.e.p.
five songs. \$4 postpaid
both for \$10 p.p.d.



p.o. box 81532
san diego, ca. 92138.



send stamp for
catalog or
go to gravityrec.com

Distributed by Mordam



www.initialrecords.com

Thousands of great gift ideas for under \$20.
Delivered directly to your doorstep.

(This is not one of the items we sell.)

HELL'S BELLS



DISEMBODIED
Heretic
lp/cd



SYSTRAL
Black Smoker
lp/cd





distributed by
very
www.TheHardcoreStore.com

edison recordings
po box 42586 • philadelphia pa 19101-2586 • usa
www.edisonrecordings.com

check out our distribution catalog of over 4000+ items
and order online or call (215) 203-VERY to order

po box 55462 . atlanta, ga 30308
www.stickfiguredistro.com
all price p.p.d in USA. overseas add \$1-7" \$2 - LP/CD
stores: Stickfigure Deals Direct

stickfigure distro

- *american nightmare s/t 7"/mcd - \$3.50/\$9.00
- *atrocious madness "uses of haarp" 7" - \$3.50
- *avskum "in the spirit of mass destruction" lp/cd - \$8.50/\$10.00
- *bablicon "the orange tapered moon" lp - \$11.00
- *bob tilton/reiziger split mcd - \$8.50
- *bodybag romance "gincrusher" mcd - \$7.50
- *born dead icons "work" lp - \$8.50
- *bright calm blue "demo" cd-r - \$3.50
- *camara obscura/the faint/vue three way split cd - \$11.00
- *casket lottery "lost at sea" 7" - \$3.50
- *cast in fire "apology" cd - \$10.00
- *cex "role model" cd - \$10.50
- *chapter "the bloodthirsty hate the upright" cd - \$12.00
- *chris lee s/t cd - \$11.00
- *coitus "necrocomical" cd - \$11.00
- *countdown to oblivion/they live split 7" - \$3.50
- *curl up and die "the only good bug..." cd - \$8.50
- *days of war, nights of love: crime think for beginners - BOOK - \$7.50
- *dead and gone "shiney and black" 2x7" - \$7.00
- *electric company "exitos" cd - \$10.50
- *ethel meserve "spelling the names" cd - \$10.00
- *festival of dead deer "the many faces of..." cd - \$12.00
- *fuck on the beach/ruido split 7" - \$3.75
- *godzik pink "es em, ekel em" cd - \$12.00
- *heavy vegetable "the art of..." 7" - \$6.00
- *hellchild/word salad split 10" - \$8.50
- *zegota "movement in music" cd - \$10

The Last Forty Seconds

12" out now
Ape Must Not Kill Ape records
aperecords@yahoo.com
Distributed by Ebullition
Post Office Box 680
Goleta, CA 93116

• the last forty seconds •
• post office box 462 • northampton, ma • 01061 •
www.thelastfortyseconds.com
write for demos (we have a few left), patches or just to say hi!





D.S.I.

DISSONANT SOUND INDUSTRIES

(The Label formerly known as Sensual Underground Ministries)
PO BOX 2353 PORTLAND, OR 97208-2353 USA

BROTHER INFERIOR

DISMANTLING THE CAPITALIST MACHINE

STILL SORTA NEW 7"
THE LAST AND PERHAPS BEST B.I. RECORD. 7 BRUTALLY FAST
ANTHEMS, ANGRY AND POLITICAL. MAILORDER GETS CLEAR VINYL.

STILL AVAILABLE:
BROTHER INFERIOR-ANTHEMS LP, CD, AND SIX MORE
REASONS 7"/INITIAL DETONATION-1ST 7" AND SO SELLETH
... 7"/BURNED UP, BLEED DRY-KILL THE SOUL 7"/SUBSANITY
-HUMAN IS SHIT 7"/RASH OF BEATINGS-S/T 7"

ALL PRICES PPD
EP-3(US)4(NA)5(WORLD)
CD-6(US)7(NA)8(WORLD)
LP-7(US)9(NA)13(WORLD)

DISTRIBUTED BY
EBULLITION, BLACKENED, BOTTLENECK, ACTIVE, VACUUM, SOUND IDEA,
AND COOL KIDS EVERYWHERE
E-MAIL-BROINF@HOTMAIL.COM

H.G. fact new release

324

1st full album
release on Nov
CD \$16(ppd)



Slight Slappers

1st full album
release on Nov
CD \$13(ppd)
LP \$15(ppd)



now on sale

PAINTBOX / Earth ball sports tournament (CD) HG-123 \$18

BLOW BACK / I like time (CD) HG-128 \$16

JUDGEMENT / Just be... (CD) HG-127 \$10

JABARA / Why we wish (CD) HG-124 \$11

STICKS IN THROAT / Move on zeroes (CD) HG-126 \$16

ENVY / The eyes of single eared prophet (CD) HG-122 \$11

FORWARD / Just go forward to death (CD) HG-125 \$18 / (LP) HG-125 \$20

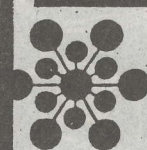
ALL price is ppd
Please send only cash
H.G. fact

401 Hongo-M, 2-36-2 Yayoi-cho, nakano,
Tokyo, 164-0013, Japan
fax 81-3-3383-6885
hgfact@japan.interq.or.jp
http://www.interq.or.jp/japan/hgfact



THE JUKEBOX SCENARIO

"THE TRUEMAN SINGLE"



SWEET &
PASSIONATE
NOISE

FROM GERMANY



\$3 EUROPE
\$4 WORLD
BENEFIT

DISTROS,
PLEASE
GET IN TOUCH!!



CARMEN
DIABLO
RECORD
LABEL

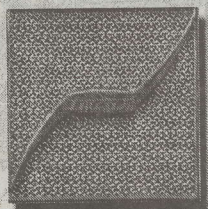
p.o. box 13.036 / 46080 / valencia / spain

http://members.es.tripod.de/carmendiablo/

jonathanbenner@hotmail.com

german distro by
the dissappointed love's letters
http://come.to/TDLL/

THE GLORIA RECORD
A PUBLICATION OF THE



ALSO AVAILABLE MINERAL, ONELINEDRAWING, CURSIVE, BOYS LIFE,
ERRORTYPE:11, SUNDAY'S BEST, SILVER SCOOTER, VITREOUS HUMOR,
THE VEHICLE BIRTH, AND MORE...

crank! A RECORD COMPANY



8571 HIGUERA STREET
LOS ANGELES CA 90232

WWW.CRANKTHIS.COM * FAN@CRANKTHIS.COM

Left Bank Distribution



anarchism
feminism
labor
ecology
situationist
gay/lesbian
DTY& punk
fiction

Days of War, Nights of Love by Crimethink Anarchy to Shoplifting! Amazing book!	\$9.00
Getting It On by Paul Joannides	
The coolest & most informative book on sex.	\$19.95
Homage to Catalonia by George Orwell	
Orwell's memoirs of the Spanish Civil War.	\$12.00
Joe Hill Poster	
Huge 2' by 4.5' poster (see above)	\$10.00
Lies My Teacher Told Me by James Loewen	
Everything your history textbook got wrong!	\$14.00
Like a Hurricane by Smith & Warrior	
History of the American Indian Movement.	\$14.95
New Organic Grower by Elliot Coleman	
Get your hands dirty! Start a garden!	\$24.95
Zine Yearbook - Vol 4	
Best of underground publishing in 1999	\$7.00
postage - \$3/1st book + .50/each addl book	
Send \$2 for a catalog or check us out online	
1004 Turner Way E, Seattle, WA 98112	
http://www.leftbankbooks.com	

www.eulogyrecordings.com
you can't "F" wif dis!

"The Transient Effects of Light on Water"
Full Length CD. October 2000.

UNEARTH

"The Stings of Conscience"
Full Length CD. November 2000.

KEEPSAKE

"She Hums Like a Radio" MCD & "The Things I Would Say" CD Available Now.
Full Length CD. January 2001.

Credit Card Orders: 1 877 PUNK XXX

etiology
recordings
P.O. Box 8692 Coral Springs, FL 33075



5 SONG MCD OUT ON GENET RECORDS/GREEN RECORDS
NOVEMBER 2000 7" AND MCD SPLIT WITH DEAD INSIDE
ON HOUSEHOLD NAME RECORDS

BOTH AVAILABLE THROUGH THEIR LABELS OR CYCLE COLLECTIVE
SHIRTS, PINS, STICKERS AND POSTERS AVAILABLE TOO.

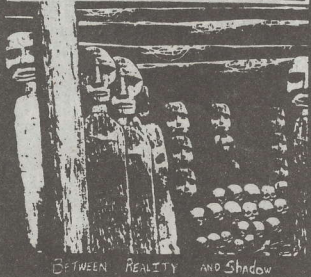
URL SEE CYCLE OR GENET SITE E-MAIL CYCLE.COLLECTIVE@USA.NET

ONE FINE DAY

GREEN VIA SAN FRANCISCO 60 P.O. BOX 117 LY
GENET P.O. BOX 447 9000 GENT 1 BELGIUM
HOUSEHOLD NAME P.O. BOX 12286 LONDON SW9 6FE UK
CYCLE VIA S. ADPT. 4 28064 CARPISANNO S. NO ITALY

TFC Records

MANCHURIAN CANDIDATES



BETWEEN REALITY AND SHADOW

Manchurian Candidates

First Full Length Album

"Between Reality and Shadow"

Also available on TFC Records



Right Turn Clyde
"Sippin"
7 Inch



Laughing Stock
"Long Busride from
Capital City"
CD

We also carry release from slimmy likes of:
THE KRAYONS and **ACTION JACKSON**

Here's the deal, all EPs are \$3 in the US of A, \$5 elsewhere. CDs and LPs are \$6 here,
\$8 there. Please add a \$1 for 7" & CD's and \$1.50 albums. spend ten bucks and you
get a body prize from one of our many trading partners around the world. send us
love letters because our po box can seem rather large and empty at times.

Coming soon ... new LAUGHING STOCK EP and a full-length comp. CD.

Make money order and checks payable to: Roger Guerrero

P.O. Box 150877* Austin, TX*78715
www.tfc-records.com

MORE THAN ENOUGH

TO BLOW YOU AWAY

LAST SECURITY - I'M RIGHT YOU'RE WRONG LP

last security

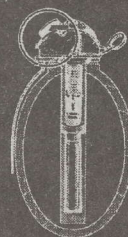
Finally it's here! Their 7" took everybody by storm and here is the follow-up. This time it's a bit more chaotic but still with the same feeling as the 7". Fast and furious hardcore, the way we like it... Don't miss out on this one!!
Out in late October / early November.
Available for \$10 ppd (Europe)
\$12 ppd (World)

LP

EPILEPTIC TERROR ATTACK - S/T LP



Their debut full-length album. This recording totally blew us away. Much in the same vein as the 7" but with more of an old school Boston feel to it. 16 songs to help you thrash shit up!!!
Available for \$10 ppd (Europe)
\$12 ppd (World)



Also available:

ACURSED / FALLOUT "Split" LP

LYCOSA "Lycobra command" 7"

MAN IN SHACKLES / LAST SECURITY - split 7"

EPILEPTIC TERROR ATTACK "The racket" 7-song 7"

FALLOUT / LAST WARNING "Split" 7"

All 7" available for \$5 ppd (Europe) \$6 ppd (World)

All LP's Available for \$10 ppd (Europe) \$12 ppd (World)

Most records available on limited colored vinyl directly from us

Also available from: Ebullition, Vacuum, Havoc + many others (USA)
Nat records, Base, Repulsive force, HG fact (Japan)
Balowski Records (Holland)

Contact us for more info. Distros and store get in touch for wholesale.

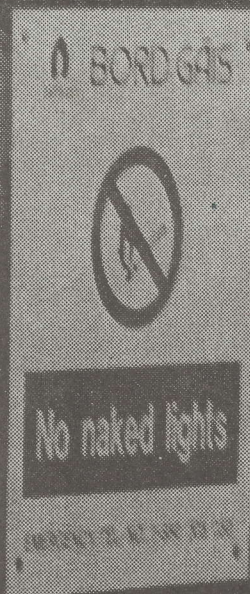
P.F.C

Putrid Filth Conspiracy

c/o Rodrigo Alfaro, Södraparkg. 35, S - 214 22 Malmö, Sweden. E-mail: putridfilth@bigfoot.com

SCRATCHBOMB.COM

**A
POTENTIALLY
EXPLOSIVE
COLLECTION
OF VERBAL
IRRITANTS**



You are tired of the web. You are bored with the incessantly blinking banner ads. You are annoyed by the endless come-ons for auction rip-offs and unwanted airline tickets from washed up sci-fi actors. You surf over to **SCRATCHBOMB.COM** to find a site that is dedicated to craft instead of commerce. You are pleased by its simple, zine-like layout. You enjoy its interviews with cool folks like **Kathleen Hanna** and **Guy Picciotto**. You sympathize with its rants on the state of modern everything. You are amused by its silly little cartoons. You are hooked. You tell your friends about. They tell their friends about it. You send your own rants to **SCRATCHBOMB.COM**. You have contributed to the impending explosion...

For more information on how you can spark the fuse, surf over to scratch-bomb.com, or e-mail us at **jsgrewth@yahoo.com**



Paint By Numbers

v/a 7"



Stomp Recreational Choir

--last seen disrupting sunday school

Shortround

--worked at the firestone tire plant for a while

Autumn 80

--insert clever quote here

Pennies on a Rail

--beat up the members of Autumn 80

Nice Transportation 322 B

West Bessemer Ave

Greensboro, NC 27401

nicetrans99@hotmail.com

\$3.00ppd

Distros: Have your people contact my people

first 300 hand-screened envelopes-mail orders come with actual photo

UNITED SUPER VILLAINS LP

SNOTTY FAST H/C THRASH

D S-13 VAD VET VI LP/CD

FOR THE KIDS... 7"

COUNT'DOWN TO OBLIVION 7"

X-LEFT FOR DEAD/SWARM/ONEBLOOD
SWEDISHMETAL MEETS ABOVE

BORN DEAD ICONS 7"

---OUT LATER---

POLICE LINE 7" INTENSITY LP

TEAR IT UP 12" (4/5 DEADNATION)

DERANGED RECORDS

PO BOX 543 STN.P TORONTO ON.

M5S-2T1 canada

DERANGEDYOUTH@HOTMAIL.COM

WWW.COMMODEHC.COM/DERANGED

7"/LP/CD \$5/9/9 world \$6/12/11



ADAMANTIUM "When It Rains, It Pours" LP/CD
The sophomore release from this Orange County hardcore band.



ALSO AVAILABLE!
Death By Stereo "s/t" 7"

INDECISION
RECORDS

U.S./EUR POST PAID PRICES
7" - \$3.50/56 • LP - \$8/512 • CD - \$10/514

P.O. BOX 5781, HUNTINGTON BEACH, CA 92615 • WWW.INDECISIONRECORDS.COM • DISTRIBUTED BY REVELATION RECORDS

Mara' akate

"3-7-77" 7"

Kill Sadie

"A New Make" 7"

Nemirah

"Via Telepathy" CD & 12"

Treadwell

"Pour it into Our Bodies" 6"

Redwood Acoustic Singles

Jay Buchanan 7"

Theath (Formerly Grendel) 7"

Mike Turpen 7"

Tiger Saw 7"

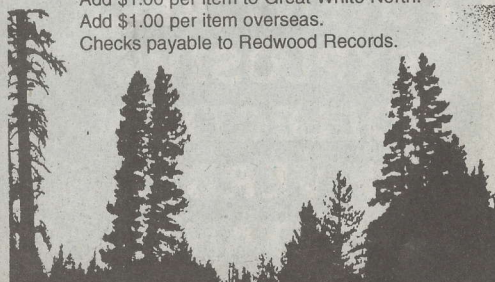
6" & 7" \$3.00

Nemirah "Via Telepathy" CD & LP \$6.00 ea.

Add \$1.00 per item to Great White North.

Add \$1.00 per item overseas.

Checks payable to Redwood Records.



Redwood Records P.O. Box 6041 Fullerton, Ca. 92834-6041
www.redwoodrecords.com

with arms still empty
sense by man
SPLIT CD



"FIVE SONGS EACH
BY TWO AMAZING MIDWEST
HARDCORE BANDS"

\$7ppd payable to Yann Kerevel

KILL YOU FOR A DOLLAR
pob 68015 • Grand Rapids, MI
49516-8015
killyouforadollar.com

also Billy/Hunter Rose 7" \$3.50ppd

-catastrophicsound-

NEW RELEASES

SANGRE AMADO 'INANE' CD Disturbing black
grind from San Francisco. Violent, with a hint of fur! \$10.00
ppd.

BLACKQUEEN 'THE ANTHROPOCALYPSE' CDEP
Heavy and thrashing avant metal from these Bay area sinners!
Former **ASSUCK** and **SCROG** alumni. Very unhealthy: BUY and DIE! \$8.00
ppd.

**BLESSING THE HOGS
/THE RAKE split 7"**

B.T.H. crushes your skull with
ultra heavy riffage.

THE RAKE destroys your
mind with fucked arrange-
ments and a thick layer of
SCUM! If you like it **HEAVY**, look
no further. Available Nov. 3rd
Limited to 1000 copies. \$4.00 ppd.

and on **recombolab**

COMING SOON!
LUDICRA/THE GAULT split CD & 12"
MICHAEL KNIGHT 7"
LESSER OF TWO 7" and MORE!!!

**EVERY IDLE WORD
PRESSING TESTS
VOL 1' CDR**

Spidery and jagged sounds.
Space age garage thru a
post-punk filter.
Uncomfortable and
excellent! Limited to 250
#d copies. Stunning letter-
press covers. \$6.00 ppd

catastrophicsound/recombolab

PMB #103 2018 Shattuck Ave. Berkeley, CA 94704-USA
catastrophicsound@hotmail.com

Money orders payable to
Sean Kawa. Outside US + \$2.00

P.O. BOX 178262 SAN DIEGO, CA 92177

asterisk LP {members of female anchor of sade and ds 13} / cattle decapitation
"homovore" gatefold LP/CD / festival of dead deer "the many faces of mental illness"
LP/CD / crimson curse "both feet in the grave" 1-sided 12inch {silk screened B-side} / black
cat #13 "I blast off" 7inch / LP and 12inch -8.00ppd USA CD -9.00ppd USA 7inch -3.00ppd USA

OUT NOW



WWW.THREEONEG.COM

distributed by imd> info@imusicd.com



fed by ravens
SECOND GUESSING SECOND CHANCES

\$6.50 ppd. from

THE RAVEN REPUBLIC
PO BOX 8918
MINNEAPOLIS, MN 55408

Make checks payable to Jason Peterson
This Service of Love still available (\$10 ppd.)

[ravensontheloose@hotmail.com]
[www.fedbyravens.com]

THE CREW: ALP = Alex Pasternak, SA=Steve Aoki, MH=Marianne Hofstetter, ADI=Adi Tejada, MA=Mike Amezcua, KM=Kent McClard, CD=Chris Duprey, PCD=Paul C. Dykman, DF=Dan Fontaine, DD=Denver Dale, PM=Patrick, TS=Tim Sheehan, DM=Doug Mosurak, BH=Brett Hall, RG=Ryan Gratzner, SJS=Steve Snyder, and LO = Lisa "Big O" Oglesby.

Record Reviews

Rules of Engagement:

We will NOT review anything with pre-printed bar codes on the cover.
We will NOT review special "promo only" pressings.
We will NOT review anything that is defaced.
We do NOT send out promo copies of HaC to people or labels that submit 'zines, records, CDs, or tapes for review. We simply can't afford to send out 400 or so copies of HaC to everyone that sent in promos. Sorry.



STATUS #12 with V/A • CD

Another pretty and pleasing issue of *Status*. The features of this issue are the interviews with Steve Brodsky, The National Acrobat, Hot Snakes, Botch, I Wish I, Small Brown Bike, Radio 4, local promoter Eddie Numskull, G7 Welcoming Committee, Reggie & The Full Effect, and Strife. Along with that there are tons of review and ads. There are no columns in this issue, but they are scheduled to return with the next one. The CD sampler as songs from Reflector, The Enkindels, The National Acrobat, The Missing 23rd, Steve Brodsky, Harkonen, State Route 522, Curl Up & Die, The Jazz June, Cross My Heart, 12 Tribes, Nine Days Wonder, Old Man Gloom, Glassteater, Thursday, and more. By the time you read this, issue #13 will be out. LO (\$3 to Seth Brown/PO Box 1300/ Thousand Oaks, CA 91358)

14 ALL • CD

Japanese punk rockers stylin' mohawks and playin' heavy solos and rhythmic vocals that keep my head boppin'. I don't listen to much mohawk punk at all but his low voice and very easy English words that are being sung keep this CD in the player until these four songs run out and re play over and over again. Get ready to mosh and don't forget to bring your spikes either. This one should definitely keep you out of the house and into the pit in a Japanese punk fashion. All hail Japanese punk rock. All hail H:G Fact! SA (H:G Fact/401 hongo-M/2-36-2 Yayoi-Cho/Nakano, Tokyo/164-0013/Japan)

ADAMANTIUM • LP

To start this off right, I must congratulate Adamantium on a fucking great record, lyrically and musically. This is intelligible hardcore that screams out with a new breath of politicized and angry motivation. Metal hardcore these days lacks vital content in lyrics that are necessary at least for me. Adamantium has taken that step forward beyond most of their peer metalers and are screaming for something more than just to rowl up the kids, and for sure they have no problem doing that. You will definitely find the metal zingin' teeth clenchin' hardcore here but in a much more intelligible light and with an angered and poignant direction. Songs like "Molotov Cocktail" and "Raping the Willing" speak fire against fire and are both armed with a deadly arsenal that can fuel minds and hearts of hardcore kids all over. "I will not remain silent forever/These screams of protests will make your ears bleed." Fuck yeah! SA (Indecision Records)

ARTURO • Topo Volante 7"

AWESOME Italian punk/hc! Political and silly at the same time. This is great! Fans of Dead Nation will love this, I know I did! Lyrics are sung in Italian with English translations. Topics range from personal things to hate, being tired of modern life, and freedom to the adventures of a flying mouse (topo volante!). This rocks the whole way through, without any let ups! Fans of thrash, take notice! Vorrei essere topo volante! I want to be a flying mouse! DD (Arturo c/o Marco Prati/Strada Scaravaglio, 19/ 10098 Rivoli (TO)/Italy)

STRIKE ANYWHERE

photo by Alex Pasternak



300 POUND BITCH • 7"

Two sides of trebly, seldom changing powerelectronics. The booklet enclosed suggests some sort of political and outsider social inclinations, but these folk(s) have quite a long way to go before they can match their Japanese and American compatriots in the game of experimental noise. DM (Dead Mind Records/Topaas 1/5231 KL Bosch/The Netherlands)

THE ANASAZI • Calculating Components... CD

Highly distorted and heavy music from this Santa Cruz, CA outfit. The few times I saw them live they played really fast, but this CD has a lot of slow and heavy burners, plus some quick thrashers. The vocals are a total buzz of distortion. The production could probably be a bit cleaner because everything sounds a bit muffled, but otherwise this is decent. You have to really dig oppressive noise and distortion to get into this though. Not for the feint of heart! Almost hard to believe that two members of Yaphet Kotto are in this band! KM (Troubleman Unlimited/16 Willow St./ Bayonne, NJ 07002)

ANAL MUCUS • 86 to 97 CD

Lo-fi hardcore punk with relatively dumb lyrics, but then that's what they were about. That description should probably be enough for you to decide to take or leave this. If you decide to take it you will be treated to a live rendition of the hokey-pokey and many tracks of loopy hawking and farting, fair warning. BH (Six Weeks/225 Lincoln Ave./Cotati, CA 94931).

THE ASSISTANT • CD

Apparently The Assistant features some x-You And I members, and that comes through on some of the more screamy emo tracks, but on many other tracks The Assistant are in a different time and place. The sound is a combination of indie rock influences with pleasant melodies and lovely singing, and screaming emo noise, and fast chaotic emo-violence, and a bit of experimental trippy shit. Some tracks work really well and others are more hit and miss. The CD also comes with a really thick booklet that features lyrics and writings. All in all, pretty cool. KM (Milligram Records/PO Box 174/Wickatunk, NJ 07765)

ANALENA • Arhythmics 7"

Sweet and low this record seeps into my brain. The mellow groove of these four songs are backed by the emotive bursts makes for a blanket of indie rock sound that just sort of smooths over you. Analena finds itself somewhere between the emo hardcore of the early '90s and the indie rock we have today. Interesting. LO (Sergej Vutuc/Bahnhofstr. 2/74072 Hellbrunn/Germany)

ANGELS NEVER ANSWER • Hier Ist Kein Warum CD

Tight metalcore with cool breakdowns and accomplished guitar playing. Lots of choppy muting and hammer-on leads. I'm thinking Day of Suffering meets Cave In (old Cave In; none of that shitty new stuff) with early emo/screamo quieter parts thrown in. I can't figure out why they wrote the silly note to HaC to be "gentle" in the review because this CD fucking smokes!!! Four songs at 20:30 makes the songs a bit on the epic side. This CD was such a nice surprise. DIY done right. ADI (2555 17th St./Denver, CO 80211)

ALGODON • 7"

This guitar and drum duo churns out three tracks of screaming metallish hardcore that is heavy on the distortion. The lyrics are full of death and decay and suffering. SJS (Meconium Records/PO Box 25171/Raleigh, NC 27611)

ALL BETS OFF • Friendly Fire CD

Metallic hardcore, it has its moshy points but they are few and far between. The vocals are screamy for the most part (with the requisite talking building into screaming parts) and lyrically are of a personal nature. I was bored with it pretty quick, but the extreme metal maniac might find this somewhat interesting. BH (Cynic Squad Records/A Reason Why Records)

ALLERGIC TO WHORES • Simple Minds Are Easy... CD

Hmm, classic melodic punk mixed with some thrash and heated to a frenzied temperature. The lyrics are very angry and violent, but sort of non-sensical in their delivery. The lines I did enjoy come from "Over Populated". They go, "You're out there breathing my air. I wish you'd stop 'cause its killing me." Straight up. LO (Firebrand/PO Box 126/ Uniontown, OH 44685)

ALTRO • 7"

Mellowed out emo punk from Italy with a lot of drive and melody. The hooks are somber and dark but very addictive and danceable. Perfect record for your next Goth party. MA (Love Boat c/o Andrea Pomiini/Casella Postale 215/10064 Pinerolo/Torino/Italy)

AMBER INN • All Roads Still Lead Home CD

This CD is a discography of all 20 songs that Amber Inn recorded during their existence, from 1994 to 1998. The first 11 songs are from the LP on Ebullition and sound better and rock a little harder than the other songs. The music is similar to other early emo bands around that time like Current and Ordination of Aaron but, Amber Inn does have their own sound. The guitarist comes up with some cool riffs but the songs really tend to drag on with out any release of tension, and the vocalist's terrible inflection and boring phrasing does nothing to help bring these songs to life. They do have some nice melodic riffing though. Packaging is top-notch on this one: the cardboard jewel case opens and there is a little pouch for a little booklet with a semi-transparent rice paper-like cover (I really wonder where Kent got the idea for the booklet cover... coughstrategiccough). ADI (Ebullition/PO Box 680/Goleta, CA 93116)

AMDI PETERSENS ARME • 12"

Fuckin' Punk Rock! I met this awesome guy, Soren, when I was in Copenhagen two summers ago and he introduced me to this band. We went to see their show at the Ungdomshuset and it was incredibly crazy! Kids went nuts. They play raw-as-fuck punk rock with energy and anger. Fast, furious... crazed, pissed off Danes. There are eight songs on this record that pass by in the blink of an eye. Yeah. ALP (\$6 to Kick N' Punch Records/PO Box 578/2200 Copenhagen N.V./Denmark)

THE AUGUST PROPHECY • Five Endeavors in Self... CD

Herky-jerky mid-tempo math-metal chugga chugga core with even slower breakdowns that some kids would call "SICK!" a la Dillinger Escape Plan or Isis. I was around for an earlier, more satisfying incarnation of this sort of music (bands like Craw, the Dazzlingkillmen, Slug, Shale, and "Enemy of the Sun"-era Neurosis) but this will have to do for 2000. Past the cheap Photoshop cover art, the all-too-obvious digital edits in these tracks that compensate for the band's natural lack of timing, and a gratuitous OHEV ad contained WITHIN the actual CD booklet art, these Canadian kids actually manage to tear through some knee-deep sludge with the agony of a snail drowning in a puddle of beer. Pretty rad, but it's 8 AM as I listen and it maybe a tad too early for all this. DM (OHEV Records/PO Box 772121/Coral Springs, FL 33077)

AZAZEL • Music For The Ritual Changer CD

On track 4 at around 3:40 this band plays a riff and a break down that both Day of Suffering and Burn the Priest do; it's so funny because now all three bands play that same riff with the same break down to follow. Metalcore that is heavy and ugly with double bass and dark lyrics. Lots of low muting and deep vocals make this CD an aggressive one that plows through anything in its path. Has a cool keyboard intro that reminds me of Cradle of Filth. Six songs (including the keyboard intro) at 19:54. ADI (Tribunal Records/PO Box 49322/Greensboro, NC 27419-1322)

BRAZEN • As Floods Decrease CD

Wow! This is pure emotional outpouring. A true welling of the spirit. Screaming hardcore with melodic undertones that are desperate and unyielding. Very French sounding hardcore like early Ananda, Ivich, Jasmine, but with a modern uppercut of rhythmic contortion. Very well done and very genuine. I dig this! SA (Molair Industries/86 Rue De Meyrin/01210 Ferney-Voltaire/France)

BY VIRTUE ALONE • Odds Against Tomorrow CD

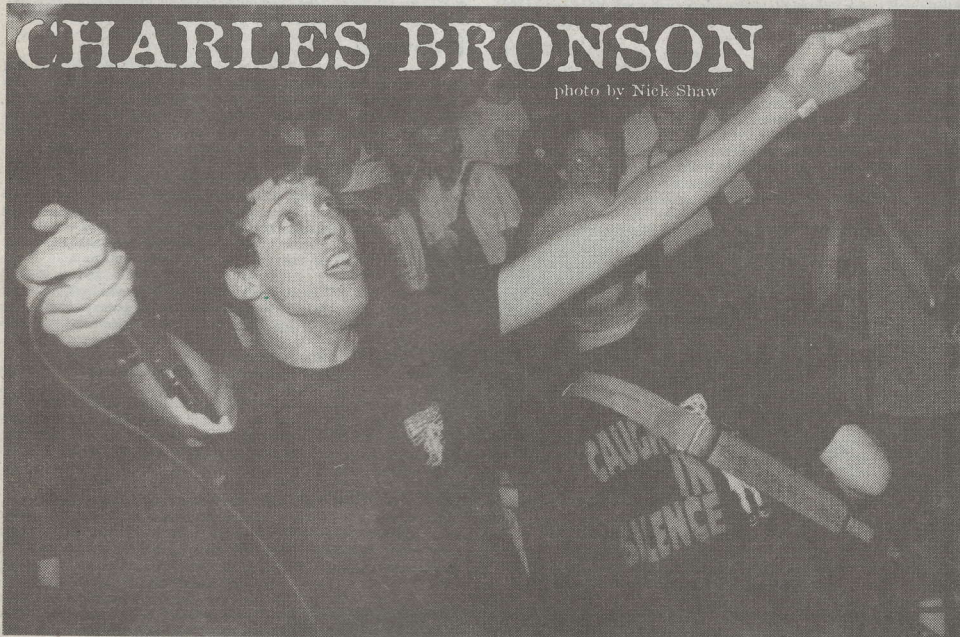
Believe it or not this band is composed of four U.S. military soldiers that are all stationed in Japan. Odd. Anyway, they play metal hardcore with very gurg vocals and lyrics that are coated in the language of metal hardcore. Trust me, you know what I mean. Not bad, I guess. KM (Common Ground Records/PO Box 1583/North Hampton, NH 03862)

BLUE WATER BOY • CD

7 songs in 36:19 minutes. Pleasant rock music with a lot of emotional content from this Swiss band. They play slow to mid tempo tunes with anthemic feeling. The vocals are roughly shouted or sung. The lyrics are a bit distraught, crying over loneliness, time passing by, selfish behavior, self-definition, and the like. Listenable if unobtrusive music on this CD. SJS (Sniffing Records Industries/CC3288/(1000) Buenos Aires/Argentina)

BOOKS LIE • It a Weapon LP/CD

I saved this one for last. The Books Lie is a four-piece hardcore unit from right here in Brooklyn. These ten songs are direct, gripping reminders of what this music can mean in a political and social context. The band takes itself seriously enough, but they're too smart to wear their messages on their sleeves. They tread the same fiery path led by bands like Born Against, but with a head-bobbing, hyper-melodic edge left by the little-loved Pittsburgh band Pressgang. Adam's lyrics stress the importance of improving oneself and one's community, social views, and surroundings as a first step to improving one's world view and actions to change society. One of the more challenging and uplifting hardcore records I've heard in a while. Ex-members of Saetia, Yum Yum Tree and Your Adversary, if that sort of thing matters to you. CD version is being released by Satellite Transmissions; this LP is a band-funded release and comes with a fridge magnet useful in erasing all nearby magnetic media. DM (LP on Bushwick/PO Box 52/New York, NY 10276) or (CD on Satellite Transmissions/PO Box 4432/Boulder, CO 80306)



BORN DEAD ICONS • Work LP

Holy shit. Finally... I've been waiting for this. Fast, dark, driving punk with energy and urgency. Born Dead Icons plays fuckin' incredible hardcore. Scragled, yelled and growled vocals over raw, powerful, political music. Such insanity can barely be held onto one sheet of vinyl. Go to see them when they come to your town and buy their record. Do it. ALP (Dead Alive/PO Box 97/Caldwell, NJ 07006)

BOXCAR • The Weather Is Here, Wish You Were Beautiful CD

These 12 songs are well produced and well played fun punk. As expected I only had to wait 3 songs for the "annoying bitch" line. I wish their lyrics were more honest. Mostly they just deal with how they were let down by some girl. Surely there must be something that rhymes with "I'm a sad wanker." Find out what it is, write a song about it and fuck off. MH (Red Leader Records/PO Box 20836/Park West Finance Station/NYC, NY 10026)

THE CASKET LOTTERY • Lost at Sea 7"

Two songs that have completely flattened me out. I am amazed at these two songs. Two song 7"s these days are getting very tiresome, but The Casket Lottery don't ever let up. These songs are awesome! By far the best songs I have heard from this band as of yet, and I know they have about eighteen different records out now too. Lyrics are very poetic in that haiku sort of way that really go well with the Japanese art they have been using for their record layouts. Beautiful by the way, and appropriately so. Very indie, very emotional, and very good. I really enjoyed listening to this 7". SA (Status Records)

THE CASSETTES • Lights 7"

The cassettes play two songs of slow and mellow, wistful pop music on this 7". Airy vocals sing over minimal electric guitar strumming and a simple repetitive rhythm. SJS (Carcass Records/PO Box 39/46221 Vanersborg/Sweden)

CEREBERUS SHOAL • Crash My Moon Yacht CD

8 tracks in 57:18 minutes. This CD begins slowly with airy electronic sounds that build to a faster rhythmic groove. From this point Cerberus Shoal take off on a meandering and gently rolling cruise through some lovely nightscares. The music seamlessly shifts from airy instrumentals to ambient sound pieces and back. As each piece expands the dreamy texture thickens and thins. Near the end of this set of music a voice enters to read two poems and the sounds flow on, gently buffeting the listener's ears and providing rich accompaniment to the should you close your eyes. SJS (Pandemonium Records/BP 64/13192 Marseille/Cedex 20/France)

CONTRA • Boys Club Anthems LP

Snotty political anarcho-punk from this catchy New York hardcore band. The music is well done, and the songs are hard and yet memorable. The lyrics are all very political and some are pretty creative; "Halfones." for instance, complains about people using images of dead people because they look cool. In some ways Contra remind me a bit of Econochrist in the way they write hard punk songs with raspy singing while at the same time retaining melody and a solid song writing style. Pretty good. KM (\$7 to Traffic Violation Records/PO Box 772/E. Setauket, NY 11733)

CHARLES BRONSON • Complete Discography CDx2

This should have been reviewed last time around, but I spaced it off. Doh! I assume that anyone that is interested in Charles Bronson already has this, but here goes... Their are over 100 tracks, and everything Charles Bronson ever did is included. There are even some un-released tracks. The early stuff reminds me of The Germs, all messy and medium paced, but over time Charles Bronson turns into a very fast thrash attack. You can really hear their sound progress while listening to this CD. All the material is decent, but I think their best material was their fastest. The inclosed booklet is massive, and it has lots to read. The only problem is that I couldn't read a lot of the text because it was just too small. I know, I know, you would think I would be used to that from doing HaC, but truth be told the text in the CD booklet is even smaller and harder to read than in the pages of HaC! I wasn't able to get the CD-ROM video footage to play. I think it only works on a PC, and my Apple computer wanted to reformat it, which probably wouldn't have helped much. All in all this is a nice end to the Charles Bronson journey. KM (Youth Attack Records)

CHRISTIANSEN • Above Lunar Emissions CD

7 songs in 27:50 minutes. Herein you will find seven tracks of inoffensive, technically astute soft rock. They employ slow/fast, loud/quiet dynamics and ballad style vocals throughout. The lyrics cover relations and emotions. It sure sounds like the band had fun making and playing these pristinely recorded songs. SJS (All Stars Records/9819 Winged Foot Drive/Louisville, KY 40223)

CIRCLE • Radiostation Infiltration CD

This is what I call timeless hardcore. These ten tracks are filled to the brim with energy and melody without sounding emo-trendy, metal or whiny. There is some really great song-writing going on here and lots of variety. I'm impressed. MH (Fun Time c/o J.Quinten/Dutshoek 12/3220 Holsbeek/Belgium)

CIRCLE OF DEAD CHILDREN • Exotic... 7" picture disc

CDC hail from near my hometown of Pittsburgh, and often played around, right as I was getting ready to move, with bands like Creation Is Crucifixion and [Fate of] Icarus. It's clear to see why, though their MO is much more along the lines of early 90s death metal. Singer Joe Horvath can pull off both the high end screamy vocals and the low Cookie Monster barfing belch, which is mad commendable. Quite respectable grind with lots of slow, heavy mosh parts. DM (Robodog Records/12001 Aintree Ln./Reston, VA 20191)

CLOSE CALL • Too Close CD

6 tracks in 14:48 minutes. On this CD you will find six tracks of simple high speed hardcore with shouted vocals. Lyrics deal mostly with staying true to convictions and not selling out. Their music has some energy and they seem generally positive. SJS (Espo Records/PO Box 63/Aliston, MA 02134)

CONTRAVENE • 7"

I believe this is the debut ep of Arizona's Contravene. They play ragged and angry punk with good melody and hooks. Their lyrics are direct and all political covering topics such as scenerstic social clubs, unity and organization amongst people and immigration/border issues. The packaging and layout is really good as well. MA (Catchphrazz Records/PO Box 533/Waddell, AZ 85355)

THE CONTROL • 10"

The Control capture a classic, furious hardcore sound that (to me) seems influenced by straightedge. Their songs are appealing and rocking in a way that makes you tap your toes and sing the chorus. Each bit has a hard sound, without falling into the pit of "tough guy" monotone. Additionally, the lyrics are smart and straight forward... which is always pleasing. My copy is on blue and yellow colored vinyl. LO (Plus Minus Recs./PO Box 7096/Ann Arbor, MI 48107)

CRIMSON SWEET • Robot Bus Driver 7"

One of the worst things about moving to New York City is the sheer amount of people, because the number of ultra-shitty bands that form as a result is proportionate to the population. These bands, most of which would gladly play for free, clutter bars hungry to present live music regardless of cultural responsibility or aesthetic consequence. Crimson Sweet are one of those bands, re-re-treading that rough patch of rinkydink post-IPU convention female-led garage punk bands of 10 years ago. This one in particular favors the barker, vomitous smoking female singer type who sings her lines flatly and belches out the rest in a non-ironic fashion. Cookie-cutter sub Kill Rock Stars action. Fittingly pressed on clear vinyl, because I can see right through these fuckers. DM (PO Box 20506/Tompkins Sq. Station/New York, NY 10009)

COUNT ME OUT • 110 LP

Damn, Count Me Out is good. Their sound is similar in many ways to old school straight edge stuff like Chain of Strength, but it doesn't feel like a throwback. They just play powerful hardcore as it was done before metal became so caught up in the hardcore straight edge thing. The vocals are solid, and there aren't too many choruses, but the ones they do have are good. Count Me Out shares members with Strike Anywhere and Time Flies, which also helps to describe the Count Me Out sound: melodic, catchy, fast and hard with good singing. KM (Indecision Records/PO Box 5781/Huntington Beach, CA 92651)

CROSSTIDE • 6 song CD

Six songs of mumblemouthed slow emo-rock. Goes nowhere and stays nowhere. The kid who put this out seems to have taken his time in doing so, which is a real shame. Bands like this are a dime a dozen and it saddens me to know it's out there. DM (Chapel Hill Records/504 N. 8th St. #9/Keokuk, IA 52362)

CURL UP AND DIE • The Only Good Bug is a Dead Bug CD

Damn this reminds me of a more hardcore sounding Converge. Real twisted metal that relies a lot on fucked up time signatures and weird guitar sounds that make you twinge in metal mercy. These kids can play and they do it well. I can see them becoming a very popular band in a few years. Watch out now, this CD will be re-released by Status Records. Pick it up, if you like technical hardcore during the earlier Hydrahead years. SA (10121 Jacob Pl. #204/Las Vegas, NV 89144)

DALTONIC • Radio On CD

Taking parts from punk, hardcore, and good ol' American rock and roll, Daltonic put together a melodic yet powerful record with emotional singing. Straight up rock. Straight up roll. Straight up Daltonic. In ways they have the same sort of energy as Lifetime or Kid Dynamite, while not sounding like those bands in any particular way. I wasn't really expecting to like this, to be honest. I figured it would be way more rock than what I am into, but it is actually pretty good. Infectious and catchy. (Phyte Records/PO Box 90363/Washington, DC 20090)

DAN DE LEON • Science Fiction 7"

This pleasant sounding record is full of melodic indie-pop. The review process often makes me crave things that sound "new." Although these songs draw from the same palette that many others do, they are very well done with soul and character. The vocals sound a bit like Michael Stipe, and all three songs have poetic interpersonal lyrics. The last song makes excellent use of a harmonica. DF (The Dissapointed's Love Letter/PO Box 102848/33528 Bielefeld/Germany)

DASHBOARD CONFESSIONAL • The Swiss... CD

Real nice, real slick. This is terrific. I'd buy this. It's just one guy with his acoustic guitar. What I like to imagine is that this guy got dumped by his girlfriend, so he wrote a bunch of sad love songs about it and went into the studio and recorded them. All of the songs are pretty depressing but catchy and solid. It's great bad mood music. The whole CD layout is done well, too. The photography in the liner notes is like something you'd see in an expensive cookbook, only instead of close-up shots of plates of baked ziti and asparagus you have close-up shots of steering wheels and cracked speedometers. There are a couple of photos of this guy, too. He is very handsome, stylishly dressed, and has cool tattoos and a fairly decent singing voice. So why is he so sad? I say, get out, it buddy. Get out there again. Ladies, send this guy your phone number. Maybe he'll write his next album about YOU. KM (Fiddler Records/PO Box 330667/Miami, FL 33233)

THE DAWNBREED 5 • Robot 7"

This is the fucking heaviest piece of vinyl in the world. I swear I thought this was a double 7" when I picked it up because the vinyl is so heavy. The DB5 are from Spain and, like most bands from Spain, this leaves me baffled as to what it sounds like—but unlike a lot of the bands from Spain I actually like this. It reminds me of The Nation of Ulysses with the frantic swingy sound. This has that rocking chaotic energy that the Nation had. Good stuff. ADI (Trans Solar Records/PO Box 2 35 29/10127 Berlin/Germany)

DEAD AND GONE • double 7"

I thought this band had broken up awhile ago. Guess not. Well you get four songs here, one per side of very dark, moody and heavy hardcore. It's pretty rockin' stuff actually, almost Sabbath-like at times. The singing on this is pretty demented and deranged sounding with some screamed and spoken parts. Thoughts of voodoo-ism comes to mind when I hear this, I'm not sure why. MA (GSL/PO Box 3103/Berkeley, CA 94703)

DEARBORN S.S. • 7"

Hailing from Dearborn, MI comes some extremely political hardcore. The sound is part crust, part Septic Death, and part old school hardcore, and it always comes off fierce and harsh. But above all it is content heavy and political. No mercy for the illiterate! KM (Lengua Armada/Council Records)

DEATH OF MARAT • The Shattered CD

Atmospheric vibrations ring in circles when this album is played. Think of digital delay reverb petals with new wave sounding guitars, high end sung vocals with hectic drums and a quiet bass, that should be louder. They keep it minimal as well with the guitars keeping a steady flow with some feedback and distortion effects when demanded. However, for the majority of the album, you can expect twangy rock 'n roll with solid drums. 9 songs of waving rock for ya. SA (Satellite Transmissions/PO Box 4432/Boulder, CO 80306)

DIECAST • Undo The Wicked CD

Punch the floor and circle pit. Mid tempo hardcore with lots of chugga breakdowns and some faster punk beats. Not too shabby but nothing groundbreaking or original, then they have to start singing and make it shabby. Produced at Salad Day so it is pretty heavy. All the songs are copy written in 1998 so this recording might be a few years old. ADI (Now Or Never Records/61 Riordan Pl./Shrewbury, NJ 07702)

DISEMBODIED • Heretic CD

They're a good mosh-metal band, but that's about it. If you're a mosh metal fan then this is for you, otherwise move-along, nothing to see here. BH (Edison Recordings/PO Box 42586/Philadelphia, PA 19101-2586)

THE DISSIDENTS • Conformity

is Deformity CD
Very lo-fi punk, kind of reminds me of Angry Samoans, but not as clever. Probably something to check out if you have a historical interest in the Cleveland punk scene, other wise not something that I'd recommend. BH (Smog Veil records/PMB 454/774 Mays #101/V., NV 89451)



DON AUSTIN • 7"

Eight fast hardcore tracks from this Mid Western hardcore band. The songs are good and the style is a fast thrash attack that goes for the jugular. The lyrics are dark and mean. Pretty good. KM (Rubber City Records/PO Box 8349/Akron, OH 44320-8349)

DON AUSTIN • 7"

This is not thrash, but with eight songs at 45RPMs, it is very fast indeed. Although somewhat guttural, the lyrics are intelligible and intelligent with fun vocabulary. Like similar records, the mood of the songs is both dark and bitter. If you would like to commiserate with them in a loud way, perhaps this is the record for you. DF (Rubber City Records/PO Box 8349/Akron, OH 44320)

THE DREAD • Bonnie and Clyde CD

Basic poppy hardcore/punk. Sounds like Crimpshrine or 15 for the most part. The bizarre thing is that I remember seeing The Dread something like 10 years ago when I was in high school, and apparently this is the same band and they've been together continually for the past ten years. They sound basically the same too, though I guess they've probably gotten a bit tighter. Anyway, if you're into the poppy stuff then this is probably worth checking out. BH (Six Weeks Records/225 Lincoln Ave./Cotati, CA 94931)

DESTINATION: DAYBREAK • One Beautiful Hour CD

Self-released by the band One Beautiful Hour captures their emotive hardcore sound with grace and passion. The band is built from the left over parts of Song of Kerman and Gray Before My Eyes. The music is melodic and light, with moments of angry release, while the vocals are screamed and murmured and spoken. Pretty good stuff. KM (Destination: Daybreak/165 Tracy Road/Lake Mary, FL 32746)

DRID • Paid In Cunt 7"

Short yet boring, sloppy garage punk with weird song titles. This 7" has nine tracks of the same stuff. The bad recording quality doesn't really help the songs to sound like much more than the rejects from the session. Perhaps this is a live record? LO (no address)

DURGA • 7"

Durga hail from San Diego and they are very akin to The Locust, though maybe a bit more heavy and oppressive. Sound bite loops, weird sounds, harsh sounding hardcore, and a general sense of "Oh, god, look at us, we're so wacky!" The vocals are a mess. I would call this odd, but in truth this is becoming a genre unto itself, so terms like "odd" don't really fit anymore. Okay, Scotty, beam me up before these Romanians catch me listening to their cacophony. KM (\$3.50 to I'm The Prettiest/PO Box 122923/San Diego, CA 92112-2923)

THE DYING GAME THEORY • Thoughts To... CD

Not much in the way of lyrics on the cover here apart from the very valid question "Are we living or are we just floating like a dead body?" Unfortunately this doesn't give me a lot to look at whilst I suffer through these 5 songs of screemo metal. This is the kind of stuff that Converge and Disembodied do or did a lot better. Mostly this just drudges along, even the fast parts aren't very exciting. Sorry, but even this thing can be done much better. MH (Dead Droid Records/PO Box 36091/Grosse Pointe Farms, MI 48236)

ELISION • CD

Don't be fooled by the almost indie rock looking cover. Elision pump out powerful metal influenced hardcore with a lot of thick layering and some crazy elements. The vocals are fairly emotional sounding and always strained and angry. Elision would fit perfectly on Hydra Head with a sound that is complicated, a bit chaotic at times, metal influenced, but with a melodic base. KM (Infinite Records/PO Box 1714/CH-8026 Zurich/Switzerland)

ENDSTAND • 7"

Rock and Roll! Endstand brings you mid-tempo, driving hardcore rock from the land of Fin... er... Finland! They rock in the way that Rocket From the Crypt rocks... but without horns and with more harsh vocals. Mac says the vocalist sounds a little bit like Lou from Sick of it All. Yeah. Melodic sometimes, a strong backbeat... these four songs are pretty enjoyable. The 7" itself is thick as fuck. A HEAVY picture disk with a creative Hell's Angel-esque design. ALP (Combat Rock Industry/PO Box 139/00131 Helsinki/Finland)

EL NUDO • E.N.L.L. CD single

Ten tracks clocking in for a total of five minutes, means short, fast, loud. Lots of distortion and crazed singing. El Nudo are from Japan and they make a lot of noise. The songs are good. Not as nuts as some Japanese hardcore, but still pretty good, and certainly not for the weak of heart. The CD is one of those little 3" things. Go! KM (El Nudo/203 3-22-1 Nishiojinmami Suginami/Tokyo/Masashi Ohashi/Japan)

ENVY • The Eyes of A Single Eyed Prophet CD

Five more tracks from this very proficient hardcore band from Japan. The Envy sound is at the top of their game on this one. They do the screaming emo thing with such energy and clarity. Every song is a masterpiece for the genera. Seriously, I think they really have mastered this sound; melodic yet still quite aggressive music coupled with harsh rasping vocals. Some of these tracks are also on their new 10" record as well. KM (H.G. Fact Records/401 Hongo-M/2-36-2 Yayoi-Cho/Nakano-Ku/Tokyo 164-0013/Japan)

EPILEPTIC TERROR ATTACK • We're Not The... LP

Fast, goofy, thrash from Sweden's Epileptic Terror Attack. Their sound is definitely influenced by old Boston stuff like Gang Green and Jerry's Kids. The lyrics are pretty silly at times, but if you like positive skate straight thrash then these kids will get you pumped up. Epileptic Terror Attack is a damn fine name for this group since it pretty much sums up their sound and approach. KM (Putrid Fifth Conspiracy c/o Rodrigo Alfaro/Sodraparkgatan 35/8-214 22 Malmö/Sweden)

ERPICE • I Mostri CD

4 songs, 16 minutes. Interesting Euro hardcore that suffers from a poor production and somewhat disjointed songwriting. I appreciate the vocals in Italian but wish the singer was a bit more in sync with the music. MH (Rumble Fish Corporations c/o A. L'Abbate/Via Giusti 93/72015 Fasano (Br)/Italy)

THE ENKINDELS • Can't Stop the Enkindeels-CD

The mere existence of this CD makes me confident of the future of punk rock, for the sole reason that certain kids will eventually wise up and eject music like the Enkindeels from the pit forever. This could very well be the single most derivative power-pop record ever released, right down to the ironic lifting of the guitar hook of the Pixies "Where Is My Mind?" in their "Eva Luna." Listening to music this dumbed down and so popular reference, I'm convinced that these dudes have nothing more in mind than being consumers and getting laid. At least comparable bands like Eve 6 or Third Eye Blind can manage to create something catchy and memorable songs that stick with you past one listen, something these guys will never know. Next time the Enkindeels come to New York City, I will attend their show and heckle them loudly from the second their road crew sets foot onstage all the way back to their dressing room. That's a promise. I can no longer settle for product of this caliber being produced under the guise of independent music. This album is about as unique as a razor scooter. DM (Initial Records/PO Box 17131/Louisville, KY 40217)

EXPLOSIVO! • The Uh-Oh CD

Everything about this rules; the Young Pioneers-like packaging, the tunes, the sound—it's all good. I'm trying to think what this reminds me of the most... hmmm, it must definitely be Blank. Explosivo! are just as catchy and emotive. Blank is one of my all time favorite bands—so this is a very big compliment. They have the same great melodic guitar work and the dual vocals going on (if you don't know Blank, then maybe Hot Water Music and Garden Variety might be a good point of reference, too). I will listen to this again and again. 6 songs, 18 minutes. MH (Rok Lok Records/PO Box 137/Rocky Point, NY 11778)

EULCID • The Wind Blew All the Fires Out CD

This could be one of the best things that Second Nature has released, at least in the past year. Eulcid play brilliant technically rocking hardcore with sung vocals that are unique and of their own sound. Although the vocals are quite influenced and hybridized by the likes of the Nation of Ulysses, Monorchid, and other DC faves that brought in the higher end sound to the hardcore world. The rock played is also of unique stature with clever timing and fucked up sounding transitions that make this album even more fucked up, in a beautiful and penetrating way. I really really like this record. In the same way that Drive Like Jehu drove me around in circles, Eulcid does the same with high energy and motion. Awesome! SA (Second Nature/PO Box 11543/Kansas City, MO 64138)

ELLIOTT • False Cathedrals 12"

I really didn't think this record would be good at all. After one song I was hooked. I listen to this record everyday to the point where the grooves are starting to wear out. Elliott's songwriting really shines on this record, combined with a flawless super production makes this record sappy indie rock bliss (it might even get this band on heavy rotation on KROQ). The songs range from the straight up upbeat catchiness of "Drive Onto Me," to the beautiful ambient pop of "Bless By Your Own Ghost" to arpeggio keyboard rock of "Calm Americans." The production seems to center around the vocals which are heavily layered with lots of background harmonies that are draped gracefully over the tight rhythm section. This drummer rules—he has such the perfect groove and fills that are off-time but still tasteful. The bassist keeps the backbone just as a bassist should and also plays very tasteful frills when songs call for it. Sorry if I'm pulling an Aoki and blessing this band to death so I'll through in some criticism: the record does start to drag about half way through but then redeems itself with the last two songs. Also I heard that both the guitarist and bassist left the group so I'm a little worried that without the crazy haired guitarist that rocks out so hard that the live show might suffer... but we will just have to see. ADI (Revelation)



EXCELSIOR! • The Land Of Enchantment LP

Seventies rock and snotty punk combine into some new hybrid of genres you wouldn't think go together on this record. And yet, they do. This record has seven hypnotic songs that drone and wail. We have the first Excelsior LP posted up in the office because of the childish D&D type art on the cover, this record does not disappoint in that regard either. LO (Belladonna/PO Box 13873/Gainesville, FL 32604)

EXCELSIOR! • The Land of Enchantment EP

This EP contains six tracks of snotty tear it up punk rock from the city of brotherly shove. The band is really tight and the songs do rock hard, especially so when the tambourine is featured. Excelsior creates a huge bass and drums groove and then they layer it with razor edge guitar and some spitting nasal drawl vocals not unlike Chris Thompson. Excelsior kicks out some righteous stomps on their second 12". Their taste in cover art is ridiculous, yet sublime. If a person were to judge this record by its cover alone that person might expect a Bolthrower tribute LP. SJS (Belladonna/PO Box 13873/Gainesville, FL 32604)

ENVY • Burning Out The Memories 10"

This limited edition (500 made) 10" features two new tracks and four re-recorded tracks from previous releases. The 10" comes from France which is very fitting since the Envy sound is very much influenced by French hardcore. They play intense emotive hardcore with moody melodies and a sad atmosphere coupled with desperate screamed vocals that are raspy and harsh sounding. The overall sound is quite good, and it is coupled with a well put together artistic vision. Very good. KM (Molair Industries c/o Thevenot Fabien/86 Rue De Meyrin/01210 Ferney-Voltaire/France)

FAIRFUCK • 7"

Norway's very own Fairfuck play early 80s DC punk hardcore the way I want to hear it. They don't stray too far away from the Minor Threat, SOA, even the Faith sound. They keep the recording levels very similar and the punk very fucking raw and unpolished. Lyrically they don't compare, but that can slide being that they are so silly and off the wall. I really do dig this! Punk as fuck, and fucked as punk. Hell yeah. DC punk hardcore has a new calling and they are called the Fairfuck. I hope they can tour California so they can battle Esperanza. SA (Kick and Punch Records/PO Box 578/2200 Copenhagen/Denmark)

FAVEZ • Gentlemen Start Your Engines CD

Wow, a Swiss band on Doghouse. And they're one of the better bands on that label, too. This is very, very professional indie hardcore with nice harmonies and memorable tunes. I think, however, what this CD lacks is personality and edge—both the cover and the music remain sterile and faceless. Like the newer Jimmy Eat World stuff this is so nice, I repeatedly had to pinch myself to make sure I was still alive. 10 tracks, 35 minutes. MH (www.doghouserecords.com)

FED BY RAVENS • Second Guessing Second Chances CD

Kind of like Nation of Ulysses, but more melodic and with some metal parts thrown in. The vocalist has a somewhat annoying nasally style, its not so bad when he's yelling but when he tries to sing its another story. The vocals are of the abstract personal variety (given that they thank god first in their thank you list some of the songs could have religious slant). BH (The Raven Republic/PO Box 8918/Minneapolis, MN 55408)

FORWARD • Just Go Forward To Death CD

11 tracks in 28:12 minutes. This is loud hardcore punk with tough sounding vocals. There are backup and gang vocals on some songs. The rhythm section chugs along steadfastly while the guitar tears things up with heavy riffs and a solo from time to time. There is a sameness to all the songs on this CD that could easily bore a listener forward to sleep. SJS (H.G. Fact/401 Hongo-M/2-36-2 Yayoi-cho/Nakano, Tokyo 164-0013/Japan)

FRACAS • Always Drunk And Incapable Of Love CD

Oh great, bad rocking punk that I can't really describe. Fracas play 13 songs on this demo/CD. There is no insert (just a sticker) and so I don't have much reference when I try to review this. Hell, I even went to their website, but there was nothing there. Anyway, the first track sounds like a Swiz rip-off but all the other ones just have a basic punk formula. Very other beat drumming, guitar solos, mushy vocals, and an overall disorganized sound. This sounds like every other demo I have gotten for review lately. I need to come up with some kind of genre to start calling this stuff... perhaps demo punk. LO (1431A Park St./Alameda, CA 94501)

FRONTSIDE • Photosynthesis CD

Australia's Resist Records sure knows how to find tight sounding hardcore bands. Frontside play melodic hardcore that gets slow sometimes but is never really very heavy. Nothing that interesting except that they play some dissonant chords sometimes. The throaty vocals would be better suited for a heavier, less melodic band. The lyrics seems like they're trying to be deep. ADI (Resist Records/PO Box 372/Newtown NSW/Australia 2042)

FUN PEOPLE • The Crossover Sudamerican Histories... CD

36 tracks in 60:05 minutes. Fun People is an appropriate moniker for these Argentinean folks. The 36 tracks on this CD cut across the whole spectrum of punk styles. They start out with basic melodic punk tunes, then there are tunes with chiming guitar, a few with ska touches, big metallic riffing, dual vocals and so on. Listening to this CD is a bit like listening to records representative of the many divergent styles that punk has branched into. This CD compiles five records that the Fun People have released in Argentina. 36 tracks may be too much for one sitting. I would recommend 7 or 8 for a good time. SJS (Snuffy Smile/4-1-16-201 Daita/Setagaya-Ku/Tokyo 155-0033/Japan)

GOAT SHANTY • Eroachment 7"

Crazed thrash/power/violence from the depths of hell! This is pretty damn crazy! The lyrics are political and cover a mess of topics. Fans of things that are crazy will love this, I know that I am going to worship the Goat Shanty! The 7" is released in Japan, the CD is released in USA. DD (Denied a Custom c/o Yoshiyuki Takahashi/3-5-12-106 Hashigadai/Narita-SHI/Chiba 286-0037/Japan)

GUINEA PIG • Winner 7"

It's German, it's green, it arrived here in several unplayable pieces. Guys, send another copy to Heartatack, stat! DM (The Company With the Golden Arm)

HASSAN I SABBAH • 7"

This copy is warped very badly so I can't listen to the first track. I get the picture

though. Mid-tempo screamin', yadda yadda yadda, fast breakdowns, hassan i blablablablah. These guys post on the Internet about themselves almost as much as Black Cat #13. I almost expect to hear their MP3 everytime I open up punkrock.net. Competent heavy metal drummin' with gratuitous double bass pedal usage. More melodic than I expected, which I can dig if the wind is blowing the right way. Altogether an above average affair; sloppy enough to scare all but their friends away (and they associate with guys like Pat Flynn, reason enough for me to write this off in perpetuity). DM (Robodog Records/12001 Aintree Ln./Reston, VA 20191)

HELLKRUSHER • Victims of Hate 7"

Powerful crusty punk is what Hellkrusher play, and they do it quite well, with some cool metal riffs and guitar solos thrown in for good measure. My favorite part is at the end of the live track at the end of the second side, the guy yelling "mahvelous, mahvelous" over and over again. The lyrics are observations of a fucked up world, with one song about getting a fix. Get it if you like this kind of stuff (not the fix, you goddamn hippy). CD (Skuld/Malshmeistr. 14/71272 Renningen/Germany)

HOLD REGAINED • Die As Fast as You Can

Chugga metal. I'm not too into this style of music, but this was pretty cool. Reminds me of Denied Reality or some band like that. The lyrics aren't political by themselves, but the writing inside the cover makes a political statement. The layout is really nice, very well done. The colors are also pretty cool too. If you're a fan of metal, this is right up your street! Burn down the world. DD (Bushido records/Soester Str. 66/48155 Münster/Germany)

HOLDING ON • 7"

Hardcore youth crew. There seems to be so many bands doing this thing lately, and I don't really hate the style but I really run out of things to say. This is a decent record with cool artwork and the band seems pretty sincere. That's really all I can say. ADI (1% Records/PO Box 141048/Minneapolis, MN 55414)

HOLLOWED OUT • 7"

The recording sounds pretty hollow, but this is a pretty good 7". The lyrics are both personal and political with explanations. The music is a mix of grindcore and slower parts that rock. The whole 7" is very straight forward and simple, but not generic. Cool. DD (Magister Ludi/PO Box 470112/Tulsa, OK 74147)

I HATE MYSELF • 7"

This 7" contains two tracks of overwrought scream étil hoarse droning rock that crawls along at a medium tempo. The lyrics drip with hysterical angst. A sample: I'll like to believe that somewhere I'll find someone who's going nowhere and we'll go there together." If this record is not a joke it sure is funny. SJS (No Idea Records/PO Box 14636/Gainesville, FL 32604)

IMPURE WILHELMINA • A-fraid CD

9 tracks in 50:44 minutes. This is slow to mid tempo detuned hardcore that drones on and on. The guys in the band are competent at their instruments but their music is lifeless and the songs are damn near endless. The words are full of hatred and loathing and the vocals are torn throat rhythms. It all adds up to an ugly little CD that is entirely unlistenable. SJS (Impure Wilhelmina/Rue Du Colombier 1/1202 Geneve/Switzerland)

IN CONTROL • The Nard Curse 7"

I have to admit the look of this 7" through me off at first. The version of the 7" I'm looking at has a lot of old Nardcore/Mystic Records imagery going on (I'm not sure if all the copies look like this) which is pretty neat since I cherish a lot of my old Mystic Releases. But unfortunately the music doesn't fit the imagery too well. The music is fast hardcore that leans more towards the youth crew side, it's done fairly well and the recording is perfect for this kind of stuff. But I was expecting something a little more punk sounding, a little faster, thrasher, sloppier and with guitar solos... you know, something like RKL or the Flower Lepers. Not bad though. MA (Camel Clutch Records/333 Sunset Dr/Oxnard, CA 93035)

INDEX • CD

These eight songs are heavy and harsh sounding with an ominously oppressive atmospheric crunch. Index, not to be confused with Index For Potential Suicide, play it hard and mean, and they do it well. Their lyrics are dark and not very uplifting, while the vocals are powerful and coarse. Ugly. KM (Displacer Beast/820 Wellington Ave/Baltimore, MD 21211)

INFLEXIBLE • Born To Hate CD

There must be a lot of moshing going on judging by this and the other Shing release I just reviewed. There is some of that Integrity style doominess in the lyrics but mostly they show a healthy distrust of business/capitalism, religion and animal abuse. There is also some MPEG video stuff on this CD which unfortunately I was unable to play on my crappy computer. Hmm, even though this isn't my style of music at all I still respect the effort these guys put into this CD. If you're into NYHC check this out. MH (Shing Industries/Konopnickiej 13-36/38-300 Gorlice/Poland)

IRE • What Seed, What Root? CD

I've heard a lot about these guys and I think I've heard a bit of their music... but never before have I witnessed such dark, raw genius held captive within a five song CD. My god, this shit's awesome. So heavy, so moving... so good. Metallic hardcore with intense build-ups, pretty interludes, growled vocals, and thoughtful lyrics. Ire's music reminds me a bit of Converge at times, but less technical and more spacey and droning. Yeah, if you're a fan of metallic hardcore stuff, this is well worth the buy. Ire has since broken up, but I hear the new band they're in, The Black Hand, kicks much ass. ALP (CrimethInc./2695 Rangewood Dr./Atlanta, GA 30345)

IRRELEVANT • The Need For Divinity CD

Tinny, insignificant songs in the hardcore/posi sweepstakes. Kinda sounds like the later-period Turning Point stuff, but without the history and the times behind it. DM (Resist Records/PO Box 372/Newtown 2042/N.S.W. Australia)

ISIS • Celestial CD

11 tracks in 51:59 minutes. Isis play murky thudding metallic drone hardcore with shouted vocals. There are quiet breaks between some of the tracks that provide momentary respite from the heavy dullness throughout. Pristinely produced low-end grind is what you get. There seems to be a bit of a concept driving this CD that involves transmissions from mysterious towers and visions of apocalypse. SJS (PO Box 990248/Boston, MA 02199)

JABARA • Why We Wish CD

Six tracks in 13:48 minutes. Jabara play speedy, guitar heavy hardcore punk rock. The songs are short, fast, and loud with shouted vocals. The recording is high quality. The music is solid punk rock. SJS (H.G. Fact Records/401 Hongo-M2-36-2 Yayoi-cho/Nakano, Tokyo 164-0013/Japan)

THE JAZZ JUNE • The Medicine CD

Surely all the kids who are into college rock emo must know by now what The Jazz June sound like, so I don't think I have to explain their music. I must admit I've never been a big fan of this band, even though I own most of their records. I always felt like there was something lacking. They're not emo or catchy enough to be really exciting. I was afraid that this new CD would be very rock but the sound is actually a lot less polished than expected. Some of their songs almost remind me of Cap'n Jazz (and to me that's a good thing). All in all this is a lot better than I thought it would be. MH (Initial Records/PO Box 17131/Louisville, KY 40217)

JIYUNA • CD

9 songs of typical mid 90s emo. The songwriting is pretty varied and they have enough ideas to keep things interesting. The vocals however are very emo-screamo. Unfortunately this is what makes all the songs sound too alike. Really, it's only the vocals that keeps this from being pretty awesome. Too bad. Definitely worth checking out, though. MH (The IFB Records/4424 St. Clair Ave./Ft. Myers, Florida 33903)

THE JOCKS • The Top Three Answers on the Board CD

11 tracks in 30:28 minutes. You get eleven tracks of three-chord punk rock with shouted and screamed vocals. They speed up occasionally and slow down occasionally. The vocals are whiny and the music is quite lifeless. No lyrics are included in the booklet. SJS (New Disorder/115 Bartlett Street/San Francisco, CA 94110)

JANMICHAELVINCENTCARCRASH • CD

Heavy and oppressive music coupled with samples, keyboards, cello, and flute makes for something devastatingly noisy and harsh. Like a car crash, this trio takes a lot of different elements to make something ugly and mean. One part grind, one part jazz, one part noise, and one part hardcore all come together to make something. If the final debris is good or bad, isn't for me to say, but there it is for us all to deal with. At the very least, interesting. KM (Rage of Achilles/PO Box 20508/London/NW8 8WT/England)

JOHN WIESE • Collected Tracks CD

8 tracks in 70:32 minutes. This CD opens with two long and slow electronic soundscapes. A heavy rumble settles in the low end which is layered over with a variety feedback and modulated tones. These pieces are deep and wide in texture and sound. After that things get considerably more harsh. The sound is still layered and dense but it is all equally loud. The CD ends with a return to more ambient and textured sound making. This is a decent selection of power electronics reminiscent of P. Children or early Controlled Bleeding. SJS (Helicopter/24846 Walnut St. #205/Newhall, CA 91321)

THE [JUKEBOX] SCENARIO • 7"

German screamo trudge-rock which apes 400 Years pretty closely (ragged vocals duke it out with some melodic, sung ones over some churning, stop-start guitars and straight-ahead rhythm section). Competent but not new or exciting. DM (The Disappointed's Love Letter/PF 10 28 48/33528 Bielefeld/Germany) or (Carmen Diablo/PO Box 13036/46080 Valencia/Spain)

JUNTO • A Call For Action CD

Hmmm. Junto reminds me of Propagandi, which is an easy comparison because they're also a Canadian trio playing politicized pop-punk. They play faster and have more intricate guitar work, but otherwise... the two bands are pretty similar, reggae song and all. I'm not at all that into the music but the lyrics kick ass (which is to be expected). Junto sings about everything from the corporate media, to vegetarianism, to genetically modified foods. Important stuff that should be household knowledge. 14 songs that last just under 30 minutes. ALP (\$10ppd to Troy Malish/Box 1168/Elkford, BC/V0B 1H0/Canada)



KAFKA PROSESS • Ingen Fattige, Ingen Rike LP

Norway's Kafka Prosess was active in the mid '80s. They released a split LP with Disorder, and after they broke up one of their members went on to be in So Much Hate. Ingen Fattige features all of their recorded tracks. The record comes with lyrics in both Norwegian and English and is partly a benefit for an ambulance in Chiapas. The music is vintage '80s European hardcore. It is hard and aggressive with a touch of melody to hold it all together. The songs have held the test of time and still sound quite good today. KM (Skuld Releases/Malmsheimerstr. 14/71272 Renningen/Germany)

KENJI • CD

I saw Kenji last year at the Pickle Patch and was utterly and thoroughly impressed. They put on an incredibly energetic live set, playing music that sounded to me like a mix of Yaphet Kotto and His Hero Is Gone. I've been anxiously anticipating a release ever since... and here it is. Fuckin' great, though not sounding much like I remembered. This sounds kinda like early to mid-90's emotive hardcore. Some singing, mostly screaming. Some fast parts, a lot of mid-tempo rockin'. Yup, this shit rules. They're from Ventura and recorded by John "the mastermind" Lyons. Try to get a copy of this. ALP (24 Hour Records/154 Thompson Blvd./Ventura, CA 93001)

KILL THE MAN WHO QUESTIONS • Pigeon... 7"

Another political release from Kill The Man Who Questions that is filled to the brim with intelligence, thrashing hardcore, and screaming vocals. Their male and female duet works well (as it always does, I mean this is always a winning formula in my book) and their music is fast and fairly furious. The lyrics are smart, interesting, and they include explanations in case you don't get it the first time around. Released by the band for an extra dose of D.I.Y. attitude. KM (Kill The Man Who Questions/PO Box 890/Havertown, PA 19083)

KANGRENA • Terrorismo Sonoro 7"

The picture on the insert pretty much says it all. They look like they want to be the Sex Pistols, and the music isn't too far off either. It is a bit slower, more basic punk n' roll 77' style with snotty vocals. A few songs are pretty catchy, and I would have fun jumping around at one of their shows. All the songs are in Spanish with no translations. CD (Anarchi Records)

KILOWATTHOURS • CD

9 songs, 42 minutes. Very soft and soothing sounds here, not surprisingly. The cover which depicts a lot of open sky is a very good indicator here. The tracks have a beautiful, tranquil, open quality that is just very pretty and wonderful. The piano works wonders at making this band sound different from all the emotive rest—besides, they still know how to, relatively, rock. The instrumentation is different, but emotionally this is often on the same level as Godspeed You Black Emperor. Totally recommended to everyone out there who likes dreamy, gently flowing music. Every time I'll pick up a stranger on the street and take him home to sexually and emotionally abuse him I will play this (okay, this hasn't happened yet—but someday it just might. And when I say someday I mean never, of course, but you know what I mean. This is great make-out music.) MH (Temporary Residence Ltd./PO Box 22910/Baltimore, MD 21203-4910)

LARIAT • Means of Production CD

Thrashy and metallic, reminds me a bit of His Hero is Gone, though Lariat is more on the metal side. The lyrics are political and the vocals are probably what remind me of His Hero is Gone the most (raspy yelling). At times this got bit too metallic for me but overall I'd recommend it. BH (Last Effort Recordings/Dankwart Dreyers Vej 9/5610 Assens/Denmark)

LAST IN LINE • L'esercito Del Morto LP

This is a great LP. The music reminds me of cross between old Boston stuff like Negative FX and New York's Judge. The songs are angry, powerful, and catchy (sometimes catchy is the most important ingredient in this recipe!). Old style hardcore done just right. Really good. The lyrics are smart, the sound is great, and I loved listening to this. Totally recommended, and two thumbs up from me. KM (Acme Records/PO Box 441/Dracut, MA 01826)

THE LAST FORTY SECONDS • 12"

Chaotic and yet moody and always emotive, The Last Forty Seconds put together a surprisingly good debut 12" that sounds like a cross between Orchid and Portraits of Past. It is well done and definitely worth a check out. The Last Forty Seconds hail from the East Coast and they've been playing lots of shows, so I am sure this won't be their last release. Incidentally, this is the first release from the new Ape Must Not Kill Ape label that HeartattaCk's Marianne has started. KM (Ape Must Not Kill Ape Records/PO Box 680/Goleta, CA 93116)

LARRY • Do You Wanna Hate Me 7"

I was initially upset that this wasn't the Larry who hangs out at Reptilian Records in Baltimore and annoys all the customers (and pretty much anyone at a show in the DC/Balto area). I'm mildly surprised to find that the Squiggly-lookin' motherfucker on the cover can play some fairly competent, basic punk rock all by himself. Six fast songs, including a cover of ancient Oregon rockers Dead Moon. Did I mention Larry plays it all? Not nearly as bad as it looks... sounds like the kind of punk rock that would be appreciated by Aaron over at the rockin' magazine they call Probe. DM (Puke Records/PO Box 1835/Seattle, WA 98111)

LIMECELL • Destroy... CD

Musically, Limecell pretty much kicks ass with a rock and roll, get down and get mean, hardcore sound; melody and rock combined with angry punk. Good stuff. Some of the lyrics are not my sort of thing though, and "Flip Flops And Champagne" is offensive at worst and annoying at best. KM (Headache Records/PO Box 204/Midland Park, NJ 07432)



LYCOSA • *Lycobra Command 7"*

Seven tracks of brutal metal core and blast beats from Richmond, VA's Lycosa. I saw these kids play in Pittsburgh a few times and always deemed them pretty worth it. They namedrop "Mr. Show," sample the heinous theme music to "Zombi 2," and thank Italian gore filmmakers Umberto Lenzi, Ruggero Deodato, and Lucio Fulci, leading me to believe there's a little more schtick to this than they let on. All the same, tracks like "Professor Murdah" fill up the space with some excellent, parent-killing noise spree ACTION, babe. Look into it, esp. if you're a fan of the Prank Records stable. DM (Sounds of Betrayal c/o Rodrigo Alfaro/Södarparkgatan 35/21422 Malmö/Sweden)

MADISON • 7"

Two tracks of mid tempo melodic hardcore. The guitar riffs and rhythms are simple and the vocals are sung or shouted. Lyrics are full of sadness, disappointment, and a small glimmer of hope. SJS (Madison/133 E. Judson/Pontiac, MI 48342)

MAN HOLDING BRIEFCASE • *Answering My... 7"*

...and why is he holding it might I ask? Is he on his way to work? Or perhaps on his way home to create a nice little hand crafted project such as this one. Quite keen, indeed. Pleasant acoustic rock with low sung, off-key vocals and sort of folksy feel. It's really quite nice. I like the fact that this guy keeps his music nice and simple. It's relaxing. Included with the record is a photocopied poster and a neat booklet containing "lyrics, pictures, drawings" and "whatever else." Photo-copied covers and red vinyl. Yee-ha. DIY 'till you die. ALP (3405 Leigh Rd./Pompano Beach, FL 33062)

MAN IS THE BASTARD • *Mancruel CD*

This CD includes all of the MITB tracks from their split with Capitalist Casualties along with all the tracks from the *Discography* LP on Deep Six. The songs from the Capitalist split 12" have been re-mixed and re-mastered. *Mancruel* also features 1 unreleased MITB track and 3 unreleased Bastard Noise tracks. The ingenuity and creative savagery of MITB lives on way past their demise. Freaked and wicked. KM (Deep Six Records)

CHISPA

photo by Seb



MANIFESTO JUKEBOX • *Desire CD*

Each issue I get something that surprises me, this time around it is this cool Manifesto Jukebox CD. Each song has a fierce energy combined with melody that hooks you in. At times, they remind me of Torches To Rome and other times like later Hüsker Dü. (Sidenote: both those bands rule.) I was also impressed by their lyrics. Rather than going through a more commonplace lecture of abstract political ideas, the lyrics for each song approach larger issues through personal means—which makes the band feel very real and sincere. An awesome record. LO (PO Box 813/13501 Hameenlinna/Finland)

MARA'AKATE • *3-7-77 7"*

Five tracks of that Hoosier Hell's Gate style blood-raw screamo you've come to expect outta Usurp Synapse or Racebannon and all their friends. Mara'akate raise the bar a bit with a mess of cleanly assembled, really adventurous sound collages that hold the tracks together and make me wonder what this band will be doing with a year or two more's worth of maturity and ingenuity under their studded white vegan belts. Excellent clean recording, but it's over all too quickly. DM (Redwood Records/PO Box 6041/Fullerton, CA 92834-6041)

THE MILES APART • *Some Memories Last Forever CD*

9 tracks in 26:15 minutes. This is very upbeat pop punk from Italy. The songs are simple and melodic with occasional dynamic shifts. Vocals are loud and receive primary placement in the mix. The lyrics are personal and speak of relationships and facing reality. SJS (Green Records/via S Francesco 60/35100 Padova/Italy)

MAURICE'S LITTLE BASTARDS • *Greatest Hits... CD*

Old school punk played by a bunch of youngsters! This reminds me of the stuff I would have played if I were in a band at age 13 through 15. Trite lyrics with only two political songs. Other than that, it's about godzilla and other silliness. Kids having fun, that's what it's about. Lots of band photos. DD (Mo Cheeks Revolutions)

MEDIA ATTACK • *Unfair? CD*

This four song CD from Media Attack is very reminiscent of Crucifix. The vocals are the key to the Crucifix comparison, and they are fairly well done. The music is decent as well, but I think the mix could be a bit louder with regards to the vocals. The lyrics are political of course and all the graphics are in black and white. Traditional peace-punk hardcore. KM (Spiral Records/PMB 463/1916 Pike Place #3/Seattle, WA 98101-1097)

MIDIRON BLAST SHAFT • *Starts Fires In Your Pants CD*

I'm not sure if Midiron Blast Shaft could start a fire in your pants, but they can get the booty bouncing. They play melodic and catchy rock, which could be compared to a slightly less energetic Exploder. The sound is good and this should appeal to anyone that likes solid, melodic, punk rock with an indie influence. KM (Reptilian Records/403 S. Broadway/Baltimore, MD 21231)

MOHINDER • *Everything CD*

The first time I saw Mohinder they were this mediocre punk band with bad vocals. I got their demo, and it was pretty bad. Oddly enough, *Everything* doesn't actually have everything on it. What happened to "Box," "Time Is Now," "Dear Mr. Anderson," "Racewar," and the other songs from the demo? Thankfully, the next time I saw Mohinder they had kicked their singer out, they had all new songs, and they had become a force to be reckoned with. Extremely fast and short songs played passionately and with a chaos that was part musical and part way of life. Their live shows were explosive and quick. Blink and they were done. The last time I saw them they only played for about 8 minutes. It was enough. *Everything* captures the fury and confusion perfectly. The CD features their two 7"s, their split 7" with Nitwits, and a ton of live material. All in all it is an hour of crazed raging emo-violence; Mohinder may well have been the father of emo-violence after all. In any event this is a great tribute to a band that was decidedly great. Simply awesome. By the way, I pulled the Mohinder demo out and gave it another listen. It is still awful. Be glad that you never heard it, thank god they didn't put those songs on this CD! KM (Gold Standard Laboratories/12031 1/2 Regentview Ave./Downey, CA 90241)

NEW ACTION FOUR • 7"

This one-sided 7" contains two songs worth of screaming chaotic punk rock. This music is energetic and fast pace with a throbbing rhythm and jerking overdriven guitars. SJS (Sound on Sound/PO Box 687/Berkeley, CA 94704)

NIKUDOREI • *Genital Torture CD*

99 tracks @ 59:38. This might be the most sexually graphic and explicit CD ever received by *HeartAttack*. It comes to us from Japan, home of a subculture infamous for its fetishizing of extreme bondage, S&M, and dominance over the female body. After a few moments of sub-sub-Merzbow-esque noise, the disc launches into about 90 or so unlisted tracks of punishing, lo-fi blast-core in a method not dissimilar to the Destroy 2 three-inch CD or the Gerogerigegege's "Tokyo Anal Dynamite," albeit with a much greater propensity for hack-metal and trite grindcore-isms. Booklet art features a cartoon pig with a bound, punctured, severed cock, and explicit photos of a woman bound beyond the limits of pleasure, mutilated bodies, genital warts, and plastic fuck-dolls in compromising positions. Strenn between the Japanese passages are what I presume to be English song titles with names like "Bihari Rape Racks," "Anal Cock," "Biting Clitoris," and "Bizarre Utopia Dickknot." While I'm far past the point where things like this could offend me, my good-taste sensors sounded off immediately, leading me to question what kind of pent-up dorks would actually make a record quite like this. It's about as tasteful as a Tasmanian Devil tattoo. DM (H.G.Fact/401 Hongo-M/2-36-2 Yayoi-cho/Nakano/Tokyo, 164-0013/Japan)

NO JUSTICE • *Still Fighting 7"*

Snotty DIY hardcore with political lyrics and a touch of a Youth of Today influence from No Justice. In a lot of ways they remind me of Life's Halt; both in attitude and in musical style. Gritty and fun hardcore that is way more thrash than youth core, even though there is a definite youth core influence in there somewhere. No Justice gets two thumbs up from me! They also have a good track on the *Memories of Tomorrow* comp LP. KM (Underestimated Records/PO Box 13274/Chicago, IL 60613)

NOXAGT • *Face 7"*

This 7" contains 13 brief tracks of noise making. Noxagt employ rock instrumentation with some electronics to create a variety of rhythmic snippets that meander about ever so nicely. The music seems to be group improvisations that mix up rhythms, riffs, and noises quite well. A few tracks feel like extractions from longer pieces but both sides play together nicely. SJS (Kjetil D. Brandsdal/Volstad 14/4316 Sandnes/Norway)

NOXAGT • *Skull 7"*

On this 7" these folks from Norway pack 13 tracks on side one and nine more on the flip. They play short pieces of fast paced rhythmic improvisations using standard rock instruments plus some electronic noisemakers. The insert refers to their music as Inor-Wave" which seems appropriate. This music is not far away from E.S.G. or Red Transistor or other early 80s/no-wave experimentalists. Of course Noxagt have about 20 more years of punk rock to play with. This is refreshing music for my ears. SJS (Kjetil D. Brandsdal/Volstad 14/4316 Sandnes, Norway)

ONCE—NEVER AGAIN • *Others Came Along... CD*

I know I wasn't supposed to like this... After a quick glance this looked and sounded so much like the average Good Life band. But, really, I couldn't help getting into this a lot, even though it's not breaking any new ground. Basically these are just kids playing metallic emotive hardcore but the lyrics are good and they seem to be really into it (that's just the feeling I get). There's a lot of potential here and I hope these guys will continue to make music, they're pretty good at it. 7 songs, 22 minutes. MH (Fun Time c/o J.Quinten/Dutsehoek 12/3220 Holsbeek/Belgium)

THE ONE AM RADIO • *A Cloud's Fear of Kites... CD*

8 songs, 22 minutes. Not so interesting, introverted singing and guitar picking combined with college kid poetry. It's all quite pleasant, not like they're hitting any wrong notes or anything. But as a person who is constantly pissed off at herself I find that these songs lack any kind of real emotion or insight into the singer's own life/personality/personal hell. Neither the songs nor the music are unique or angry or touching enough to do the trick. No sense of humour, either. MH (Garbage Czar Records/Box 207129/New Haven, CT 06520)

ONE FINE DAY • CD

At times metal, at times melodic, at times thrashy. This reminds me of Bury Me Standing. The lyrics are mostly of the personal persuasion. Not too bad. BH (Green Records/Via San Francisco 60/Padova/Italy)

PAINTBOX • *Black Reporter flexi*

This flexi-disc contains two songs of high speed hardcore from these Japanese folks. They sound quite a bit like early Motorhead. The title track has dual vocals and literally roars through a guitar solo. Both tracks have cool sound effects thrown into the manic mix. SJS (H.G.Fact/401 Hongo-M/2-36-2 Yayoi-cho/Nakano, Tokyo 164-0013/Japan)

PANTY RAID • *The Secret's Out 7"*

Okay, we've got some sexy garage punk with female vocals that give it a riot grrl edge. Their songs are all about sex one way or another. With song titles like "Cheap But Hot," "I Wanna Be Your Tiger," "Fast 'N' Easy," and "Hot 'N' Horny" I think we all get the idea. The whole sound is lo-fi, distorted and muffled in true garage fashion. LO (\$3.50 to Raw Sugar/PO Box 53011/New Orleans, LA 70153)

THE PARTY OF HELICOPTERS • *Mr. Forever CD*

At a live show some three years ago, I remember reflecting on how strangely this band rocked. Their sound was solid, but just weird enough to fall outside of the lines. This record goes way past those. Again, they return to rock but in a mellow and melodic way that is hypnotic. The first few times I listened to this I didn't really like it. I tossed it aside as another "experimental" Troubleman record that went a little too far for me to like. But in the last few listens I am suddenly appreciating the lilting vocals, intricate guitar, and softness to this recording. The first Party Of Helicopters record was harsh, this is one so incredibly subtle that you can sink right in and not even notice it. The first track has a line that echoes over and over in my mind: "I need to relax," delivered with dreamy affect. I can shake it and somehow it makes the whole record make sense. The LP version is available from Donut Friends. LO (Troubleman Unlimited/16 Willow St./Bayonne, NJ 07002)

PERUKE • *Please Mess With Texas CD*

21 songs in 40:02 minutes. Peruke are a drum and guitar duo from Vancouver who wish to introduce the world to "Curmudgeon rock" via the manifesto in the booklet and the tunes on this CD. With song titles like "Extreme Sports Are For Lameass Posers Who Lack the Basic Fucking Co-ordination For The More Traditional Sports," "Film People who Really Bug Me," and their epic "It's Curmudgeon Rock for Chrissakes, What Did YOU Expect, Asshole?" you probably get the idea. The music is sludgy metallic hardcore from two guys who play pretty well. Their lyrics are funny and often right on the mark. SJS (Guts/Apt 301-2634 Quadra St./Victoria BC/V8T 4E4/Canada)

MOTION CITY SOUNDTRACK • *Back To The Beat CD*

Melodic and slightly quirky pop punk from Minneapolis. The vocals are catchy, kind of goofy, but definitely working. The music is melodic, poppy, quick, catchy, and fun. Not much more than bubble gum pop punk, but if you like to chew that sort of stuff then you will be blowing big bubbles all day long. KM (Modern Radio Records/PO Box 8886/Minneapolis, MN 55408)

MYRIAD • *Shine a Rag 7"*

Indie rock from Japan with a poppy feel to it. This isn't my thing, but I like this. It rocks and is very happy sounding. There are two songs on this 45rpm 7". The lyrics are sung in Japanese but English translations are provided. Fans of indie rock take notice, fans of melodic rock, take notice! DD (Clear Works c/o Humbleplant 1-11-14 3F Ichiban-Cho/Aoba-Ku/Sendai-Shi/Miyagi 980-0811/Japan)

THE NERVE AGENTS • *Day of the White Owl 12"*

With the scene fooled by youth crew bands only the exceptional can stand out, and The Nerve Agents are quite exceptional. These guys play extremely energetic, tight 80s hardcore similar to Youth of Today but a tad poppier and with plenty of attitude. The pictures in the insert look like they put on a rocking live show and they wear eyeliner to make them look a little sinister. Their youth crew vocals are mixed just right. ADI (Revelation)

NOT THAT STRAIGHT • *Low Profile CD*

According to the bio sheet this band started out playing melodic punk and have now matured towards a more hardcore sound. There is still some very nice melodic guitar playing going on every now and then, but the overall sound is definitely power hardcore with the tiniest of metal influences. The thing I really liked about this, though, were the urgent, positive lyrics. Probably not the most innovative release of this issue, still not bad at all. MH (Fun Time c/o J. Quinten/Dutsehoek 12/3220 Holsbeek/Belgium)

PANOPTICON • 7"

These folks maybe working on some kind of mystical shit. You get stripped down hardcore with long poetic lyrics, or maybe poetry set to music. The sound is raw and the vocals are fast and blurry on the tracks called "The Terminal Hierarchy of Waste". The A side begins with two reggae influenced verses before a faster end. The words can be understood in this song. The poems are packed with images from art, life, and interactions between them, maybe. Panopticon remind me of Beefeater. SJS (Panopticon/10 Garvey Drive/Monroe Twp., NJ 08831)

PENFOLD • Amateurs And Professionals CD

Melodramatic, sad, melancholy indie/emotive rock with lots of passionate singing. The whole thing is sort of sad, like a lonely rainy day. At their best they remind me a bit of Strato. Not bad, but not the sort of thing I like listening to too often, but they do a good job at it and if you like sad emotive songs then Penfold will deliver. KM (Milligram Records/PO Box 174/Wickatunk, NJ 07765)

THE PETTIT PROJECT • Secret Diary of Allum CD

This contains very pleasant rock and roll that maintains a nice energy level throughout. The music is upbeat, full of memorable hooks and enough bridges and choruses to keep every song interesting. The theme of this record is relationships. Some of the songs are about wanting and longing to be with someone; others are about relationships breaking up. The breakup songs are quite wonderful especially "When Scott Got dumped" which strings together every cliché breakup line into an epiphany of unwanted freedom. The songs are rife with dual vocals and sing-along choruses, and many tracks have a wacky moog line running through them. There is an angst free innocence to these songs that is contagious. SJS (Pine Box Collective/3075 Council King Road/Mississauga, ON/L6H 1N7/Canada)

PG. 99 • Document #5 CD

There's been much talk about how crazy-insane Pg. 99 are in the live setting—seven young men going off in all directions for one huge vulgar display of power. While I've yet to see them, something tells me I'll be as impressed as I am by this full-length (which is to say, "not really"). Having two vocalists and three guitarists is cool in theory, but that would make Molly Hatchet cool in theory as well; the two singers and the three "distinct" guitar sounds are nearly identical to one another and could have been easily replicated with the proper studio trickery. And besides, it's NEVER been cool to have more than two guitars playing the same thing at the same time in the rock/metal setting. That's about as unique as three comedians telling the same jokes, or Tony Danza chasing three orangutans instead of one. Very ingredienty a la Dillinger Escape Plan, but without nearly as much cleanliness of sound or precision, making the apocalyptic metal visions they produce sound trite and borrowed. These guys push all the buttons at once and the call never comes through, leaving them waiting at home, wondering why their pizzas never arrive. DM (Reptilian/403 S Broadway/Baltimore, MD 21231)

PIG NATION • You Would Hate To Know CD

8 songs, 22 minutes. Musically this is the weakest of the Shing releases that I got to review. It's heavy hardcore with a bit of a grind theme (I blame the vocals) thrown in. Pig Nation shows the same content for modern society as the other other Shing bands, but they got the worst recording. Still a decent release, though. MH (Shing Industries/Konopnickiej 13-36/38-300 Gorlice/Poland)

PN • Our Beautiful Paradise CD

12 tracks, 42 minutes. Uh-oh, somebody in Belgium really likes Richie from Underdog and that horrible other band whose name I can't remember at the moment. Musically these tracks are pure metal, with all the moshiness, the "run for your life" fast parts and squeaky high notes you could ever ask for. They even throw in the odd ballad. Then the vocals are in that typical Richie style, sometimes a little gruff, but not really, and then sort of high and whiny metal-emo-like. The production is tight and fat and these folks are certainly good musicians, still this just really isn't my cup of tea at all. The lyrics and the liner notes mean well, but I'd rather just read them and not have to listen to the accompanying music. I think there's something really wrong with the idea of mixing emo and metal. It makes me feel dead inside. MH (Fun Time c/o J. Quinten/Dutsehoek 12/3220 Holsbeek/Belgium)

POLLINE • Parallel Canvas CD

Uncatchy math rock. This reminds me of what I've heard of Sonic Youth, but I could be totally high on crack because I really haven't heard that much Sonic Youth. This is too repetitive; I'm waiting for something to happen but it doesn't happen. The vocals seem to be poetic rants kind of talked over the music. I could see this band playing in some coffee shop to a bunch of pretentious art snobs that would say they like anything for a few cred points. ADI (Box Car Records/PO Box 1141/Melbourne, FL 32902-1141)

PLASTIC CONSTELLATIONS • Let's War CD

Strange indie rock. I don't understand this at all. The lyrics confuse me, the vocals annoy me, the music confuses me. It sounds pretty poppy and upbeat, after a few listens it got better, but this really isn't my thing. I know someone who would like this though. Whatever. DD (Modern Radio/PO Box 8886/Minneapolis, MN 55408)

PREHUMAN BLASPHEMY • 7"

Typical layout for a Denied a Custom release, and typical musical style. Crazy grinding thrash! Lyrics in English with Japanese translations. The music is good and thick, fast and crazy! Prehuman Blasphemy know what the fuck they are doing. Political lyrics that are anything but posicore. Denied a Custom strikes again. DD (Denied a Custom c/o Yoshiyuki Takahashi/3-5-12-106 Hashigadai/Narita-SHI/Chiba 286-0037/Japan)

PROSPEKT • CD

Very melodic indie rock. The songs go on forever without really going anywhere. One of the songs is over 12 minutes long! This numbed my brain. BH (The Buddy System/302 Bedford Ave. #284/Brooklyn, NY 11211)

PROTESTERA • Kampen Gar Vidare 12"

Anarchist punk rock from Sweden; Protestera are extremely political and their lyrics and booklet are filled with their passions about the state of life on planet earth. The booklet has translations of their lyrics and explanations in many different languages. The music is vibrant political punk with male and female vocals. The sound is harsh, yet melodic and catchy as well. Pretty much what you would expect from a Skuld release. KM (Skuld Releases/Malmshemerstr. 14/71272 Renningen/Germany)

QUAGMIRE • The Senator CD/EP

4 tracks in 13:34 minutes. There are four tracks of tightly played, slightly aggro rock from this Swedish power trio on this CD. They combine a big bumping bass with repetitive guitar lines and taut if simple drums. They sound like the Touch & Go label circa 1995. SJS (Carcass Records/PO Box 39/462 21 Vanersborg/Sweden)

QUEST FOR QUINTANA ROO • CD

Hey, limited, handnumbered CDs—joke or hot trade item of the future? You be the judge. This platter here is limited to a 1000 and who knows, you might just be looking for it on eBay next year. This is solid emo screemo hardcore, maybe a little like Saeia or Yage. The more I listened to this, the more I got into it. There is some above average songwriting going on here and even though the end product never sounds genuinely innovative or new this is still really good. Recommended. MH (New Disorder Records/115 Bartlett St./San Francisco, CA 94110)

REACT • CD

This shit rocks my world. Original, catchy crust punk plated at breakneck speeds. Male-Female vocals, not dissimilar to Nausea, though faster. Poetic lyrics that deal with some topics that don't receive too much attention, like child molestation and the killing of rattlesnakes for stupid boots and shit. Touched by violent hands is a cool acoustic, slow song that is a nice change from the other tracks. This CD contains the *Deus ex Machina* LP as well as the *Disturbing the Souls* ep. Get it! CD (13th Floor Records/PO Box 1502/New Haven, CT 06511)

RED MARTIAN • Little Hopes 7"

Red Martian play two lengthy tracks of rhythmic electronic bubbling and blurps, bleeps, and splashing on this 7". The sounds are melodic and hypnotic and a bit reminiscent of 80's era Tangerine Dream. Side one begins with electronically altered voices and then the rest is instrumental. A poem on the back of the sleeve talks of humanity and our lives in the context of infinite time. A disquieting sadness pervades the words, which gives the music a melancholy setting. Perfect for introspection in the still of the late night. SJS (Bughit Records/102-2415 Western Avenue/Seattle, WA 98121)

ROMEO IS BLEEDING • The Principle of Pain CD

Four songs, twenty-one minutes. *Romeo Is Bleeding* is this really cool mid-nineties neo noir movie featuring Gary Oldham and Lolita Davidovich that you might want to check out. I can't decide whether it was a good idea for this French band to pick this name or not. What I can say for certain, though, is that they play pretty impressive crazy-emo-metal in the vein of Botch and Converge. Really well produced and tightly played. I was, well, impressed. Naturally, the lyrics don't make a lot of sense to me, but that's okay. Besides, they don't have a stupid accent or anything and they don't look like they smell funny, either. (Well, maybe a little). Anyway, if you like Converge, Cave In, and all the other new metal heroes out there you must check this out. It's actually just as catchy or catchier than those bands. Honest. MH (Plasik Culture/32 Rue Portalis/13100 Aix-En-Provence/France)

THE RUNN-A-MUCKS • My Fellow Victims 7"

Weird. This record has (I think) five tracks of blistering, rough thrash that is okay. The songs are crazed enough that I soon lost my place as I red along with the booklet. After the first couple it was just a wall of feedback, noise, and then the end of the song. In these tracks they talk about changing the world, revolution, getting old, and industrialization. The odd thing is that later on in the booklet they basically rip the rug out from under what they had said by talking about how the record was old, outdated, and didn't really hold true to what their changing beliefs have been. The statement is interesting when you think of the spectrum that punk can cover, but ultimately devaluing for this record. They have an LP coming out soon that "is gonna be a lot better than this shit" apparently. LO (Josh Dobbs/810 Winter Park Dr./Casselberry, FL 32707)

RESIST & EXIST • Kwangu CD

Twelve more political hardcore songs from Southern California's Resist & Exist. The music is powerful with male and female vocals, poetry, lots of sound bites, and an intense sense of urgency. Anarchist politics are on display for all to see. The music is well done, the politics are inspiring, and all in all Kwangu is exactly what a political hardcore band like Resist & Exist should be releasing. KM (Spiral Records/PMB 463/1916 Pike Place #3/Seattle, WA 98101-1097)

USURP SYNAPSE

photo by Steve Roche



RAINY DAY REGATTA • LP

I lucked out. After grabbing this "four edition" LP out of the review box, I was expecting something hokey. Rainy Day Regatta is a pretty cool name, yet so heinously indie-rock... Well, this is extremely well done. Beautiful, folksy rock that's almost entirely acoustic and exquisitely entertaining. I feel very special, being the owner of this "special version" of their record, and I thoroughly appreciate their efforts to "keep it real, increase the peace" and "save hip-hop." That was the icing on the cake! So... yes. Bravo to a great use of instruments: "We made this with two acoustic six-stringed guitars, a twelve-string acoustic guitar, an acoustic piano, a keyboard, two violins, a cello, bells, two wine glasses, a saxophone and our voices." ALP (Landmark/PO Box 251565/Little Rock, AR 72225)

RE-SISTERS • Riots Not Diets 7"

The booklet that accompanies this record is immense. All of the text is in German and English and there are a handful of radically nude photos within. In fact, the picture from their live set seem to be half rock and half performance art. In their booklet, they talk about the formation of the band: "Subjects of all kinds got analyzed; taboos got broken." This is a good description of the overall concept band. Very political and very energized. They sing mostly in German, but one is in Hebrew and another in French. Their sound is crust/Crass influenced punk with melody and discord layered on top of one another. At times chaotic and at other times pointed and grinding. Intriguing indeed. LO (c/o R.G.R./Postfach 975/CH-8038 Zürich/Switzerland)

THE RIFFS • White Line Kids 7"

Two tracks of 1977 style no future punk rock from this Portland band. They got screaming guitars and gang vocals over a simple rocking rhythm. The songs tell about drug addictions. This 7" is pressed in glorious mono for the Tombstone label. SJS (Tombstone Records/PO Box 1463/Clackamas, OR 97015)

RUMBLESEAT • 7"

Two tracks of acoustic guitar strum over a bouncing bass. The vocals are sung nicely in a rough voice with occasional backup from one or two other voices. Track on has harmonica accompaniment. The lyrics are personal and tell of happiness and sadness in life and relationships. SJS (No Idea/PO Box 14636/Gainesville, FL 32604)

SATURDAY SUPERCARDE • A Study in Adult... CD

12 tracks in 25:26 minutes. Saturday Supercarde plays fast melodic punk rock. Their tunes are simple but played with energy. Their tunes are simple but played with energy. Their lyrics are occasionally goofy but also include some trenchant social commentary. There is a healthy dose of fun in these songs and Saturday Supercarde probably put on an enjoyable show. In their song "Sometimes I'm Unimpressed" there is a line that reads as follows: there is something to be said about originality in general and there's nothing to be said about you". Saturday Supercarde have just enough originality. SJS (Red Leader Records/PO Box 20836 Park W. Finance Sta./New York, NY 10025)

SUNDOWNER • CD

This is some excellent emotive hardcore from Switzerland. The music is pleasant and enjoyable while still having some bite and kick, and the vocals add a much needed feeling of desperation and passion (they remind me of Manrae meets Embassy). The packaging is really fitting, though the glue on the plastic envelope ended up ripping the shit out of my copy, and the sound bites are also nicely chosen. KM (Dead End Records/PO Box 2631/CH-6002 Luzern/Switzerland)



SAY HI TO LISA • Better Living Through Electricity CD
11 songs in 32:42 minutes. This is rock music that sounds a lot like 1990 era Sub Pop. Sounds like crossing the Fluid with the Screaming Trees I guess although Say Hi to Lisa are far more polished than either of those bands. They rock with melodic tunes and occasional feedback and loud pristine vocals. The lyrics are opaque and probably personal. SJS (Intelligent Rex/203 Washington St. #102/Salem, MA 01970)

SCISSORFIGHT • Piscataqua CD
I liked the last CD, and I do like Scissorfight's music, but I just can't listen to this without feeling like an asshole. The CD has two new Scissorfight songs, which I can deal with, but the other five songs are covers. At least three of these tracks are just far too abusive of women. I didn't get involved with music so that I could listen to this sort of shit. In many ways this reminds me of Pitboss 2000. I know Scissorfight is trying to be "funny" but when the jokes are at the expense of women I have to wonder if these men have any conscience at all? I mean really, Scissorfight, are these messages really something you want to disseminate? How would you feel if it were your mother or sister that you were telling to spread her legs and suck your cock? I mean really. I'm no prude and I have a pretty open mind, but this is just not the sort of stuff I would want to be associated with. Sad. KM (Tortuga Records/PO Box 15608/Boston, MA 02215)

SEVERED HEAD OF STATE • 7"
Another inbred bastard child has risen from the His Hero is Gone saga. This time playing straight up in your face sweetish sounding hardcore. But if you're still looking for more of that dirty Tennessee sound you'll get your fix. This is pissed off with growled and yelled lyrics that take a political stance against the shittiness of the world. I saw Severed Head of State once and they rocked so hard live. Bought their one sided 12" (speaking of wasting resources), brought it home and was totally let down. But now I'm listening to their new 7" which was recorded a year or so later and seems to be a much better representation of the band's energy. There's an image of the back of the 7" sleeve of a studded jacket, making this record look really tuff. Nuff said at that. ADI (Ebullition... no address listed... hahaha)

SHORA • Shaping the Random CD
7 songs in 16:18 minutes. This is heavy and screaming hardcore that sounds a bit like a whirlwind might. The drumming is loud and quite manic and the guitars swirl thickly. The vocals are not so loud. The words deal with the sort of angst filled crisis you might expect. The feedback intros are pleasing. Otherwise, this is a basic screaming hardcore recording. SJS (Patrik Steinhäuser/Marie Curie Hoehe 24-26/66740 Saarouis/Germany) or (Stickfigure)

SHOTMAKER • The Complete Discography CDx2
Unfortunately the majority of these songs were actually recorded off of their records rather than from the master tapes. So the sound quality is no better than on the particular record that they chose to tape the songs from. This isn't to say that the sound is bad, but not as clear and professional sounding as some other discography CDs. That aside, this is a fantastic CD. Shotmaker was one of the best bands in the mid '90s. Their music had an infectious groove that few could resist, but at the same time was most definitely not pop punk or indie rock, or even straight rock for that matter. Shotmaker was one of the cutting edge bands that helped to create the emo hardcore sound. Coarse and edgy hardcore with a catchy groove and great vocals. Awesome. KM (Troubleman Unlimited/16 Willow St./Bayonne, NJ 07002)

SIN DIOS • Ingobernables CD
I just saw them play an excellent show here in LA last night. Sin Dios is an anarchist hc/punk band from Madrid, Spain playing and spreading their message of social struggles for something like over 11 years now. Pretty incredible. I believe this is their third full length studio album and continues with their formula of catchy and melodic, fast hardcore punk with lots of sing alongs. There's actually a lot of variation in their music, sometimes throwing in a little thrash and sometimes even a little ska, but they're able to make them compliment each other and keep them fluid and energetic. The packaging of this CD is probably just as important as the CD itself. It's a thick little book designed with very good style and printed professionally with a pocket inside for the CD. In here you'll find texts, lyrics, writings and pictures to help inform you as to the philosophies, the frustrations and the hopes of the band and then some. This thing even has a CD-Rom in it but I wasn't able to peep it for lack of a computer (sorry kids). Even though this band has been around for awhile they still have tons of other projects planned for the future so keep your eyes peeled. MA (La Idea/PO Box 18251/28080 Madrid/Spain)

SLOTH • At War With Existence 7"
This is pretty cool stuff, fast hardcore with some punky sing along parts. I like the way the vocals change around a bit. Lyrics deal with the way they feel about the scene, and they don't seem very happy. All the songs with lyrics are on one side, and the other side is a slow, pounding instrumental. CD (Thrash Bot Records/1144 A E. 2nd/Escondido CA 92025)

SOMMERSET • More Songs CD
Driven, earnest, rough-edged punk-pop from New Zealand. Vocals and general air about these 15 songs recall Jawbreaker ca. "Unfun" or early Samiam, which is always a nice surprise. Gang vocal breakdowns here and there and a pattern of relatively unique, untested melodies in each song couple with the thoroughly distorted pop-metal chug of the guitars. As good and sturdy an example of the genre as I've ever heard. Recorded in 1995-97, making me wonder if this band still exists. DM (Kafuey/PO Box 5138/Wellesley St./Auckland, NZ) or (Get Up and Go! c/o Nanouk de Meyere/Marienstrasse 2/76137 Karlsruhe/Germany)

SOOPHIE NUN SQUAD • The Devil, The Metal... LP
This is the vinyl version of the CD that came out on Phyte Records. The vinyl is limited edition and has hand made covers. Combine the high jinks of the Big Boys, Doggy Style, and Pee Wee Herman with the whacked influences of Dungeons & Dragons and the *Never Ending Story* and then throw in some fast adrenaline pumpin' hardcore and the *Hair* soundtrack and what you end up with is an incredibly unique band called Soophie Nun Squad. Eight people coming together to have fun, dance, laugh and sing. Twisted, fun, and very, very different. (Harlan Records/7205 Geronimo/N. Little Rock, AR 72116)

SOUND LIKE SHIT • Once Upon The Metal 7"
Twelve, yes twelve, furious tracks of Japanese thrash. Now, I am by no means an expert but I feel there is thrash and then there is Japanese thrash. Thrash from any other country is nowhere near as intense in its insanity and totally furious as the stuff that comes from Japan. They leave everyone else in the dust. The lyrics that are pretty sensical, mostly about the pressures of life and strange things they see going on around them. These songs also have a tuneful quality that make them much more listenable than other records of the same genre. A cool release. LO (Six Weeks/225 Lincoln Ave./Cotati, CA 94931)

THE STEAM PIG • Deep Fried Obedience CD
14 songs, 30 minutes. This is punk rock in the old sense of the world. The songs on here remind me of The Clash circa *Give 'em enough Rope*. Plenty angry and pissed off with a strange attraction towards issues such as religion, bigotry and slimy knotted condoms. Well played and recorded. They're probably a good party/pub band over there in Dublin. MH (Rejected Records/PO Box 6591/Dun Laoghaire/Co.Dublin/Ireland)

STEP OFF • Words CD
6 tracks in 17:46 minute. Step Off play fast tempo screaming hardcore with occasional chug-chug and other metal riffing. The vocals are harshly screamed. The lyrics deal with betrayal by friends, false people, struggling to live, and more. SJS (Guido Bisagni/via T Castellani #14/15100 Alessandria/Italy)

STRETCH ARM STRONG • It Burns Clean CD
Your average metallic straight-edge hardcore. They seem to be pretty good at it, but for the most part I just couldn't get into it. The usual mix of moshy parts, fast parts and melodic parts with lots of questioning lyrics. BH (Contact Reflections records/De Nijverheid 30/7681 MD Vroomshoop/The Netherlands)

STRIKE ANYWHERE • Chorus Of One LP
Chorus Of One is filled to the brim with high energy punk rock that is both catchy and powerful. The singing is passionate and very pleasing to the ear, while the choruses are memorable and snappy. In many ways I am reminded of the very best parts of the early Avail sound. Bouncy and fun. The lyrics are good too. Catchy punk rock as it was always meant to be played. KM (\$7 to No Idea Records/PO Box 14636/Gainesville, FL 32604)

STRIKE ANYWHERE • Chorus of One 12"
Wow! Double wow! It would be impossible for me to overstate how much I've enjoyed this record. I've listened to it a billion times. It's a little short, but you can hardly blame a band when they release something without a single weak moment anywhere on the record. The sound rocks with piles of energy and is very sing-along-able without being trite. As fun and powerful as the sound may be, it's the lyrics that really speak to me. When I listen to it I think, yes, that the way I look at things too, and yes, that's how I think things should work, and yes, we're in it together. Strike Anywhere doesn't sound like the Gorilla Biscuits, but they make me feel the same way. The energy just goes right into me. Walker said he could tell the guitarist smiles while he plays, just by listening to the record. Listening to a couple parts makes me cry, but most of it makes me smile too. DF (No Idea/PO Box 14636/Gainesville, FL 32604)

STRONG INTENTION • Each Day Lived... An Act Of... 7"
Strong Intention come out guns a blazin' with ten tracks of heavy handed thrash. Their sound reminded me of thick Code 13 or even Gordon Solie Motherfuckers. I liked the way they combine driving beats and guitar melody. They play thrash, but they don't just hand it to you as is. Their songs are mostly about the problems of the world, and I thought their lyrics were pretty good. LO (Six Weeks/225 Lincoln Ave./Cotati, CA 94931)

SUBMISSION HOLD • Eat More Garlic CD
Eat More Garlic is built from Submission Hold's *Veteran Of The Cola Wars* demo and from *The Buzz Of A Buzzless Situation* demo. Most of the songs are not to be found on other releases, though there are also demo versions of songs that would eventually make it onto vinyl. The CD looks great with lots to read and look at, much like all the other Submission Hold releases. I love Submission Hold so this CD is just icing on the cake. I wouldn't recommend this one to those not familiar with the Submission Hold as their later releases are certainly much better, but even so *Eat More Garlic* is a great CD. Definitely worth a few dozen listens. KM (Civilization Violenta/CC 1768/1000 Buenos Aires/Argentina)

SUBPOENA THE PAST • Conjure Itch 12"
These folks mix up a potent blend of rubbery bass, precision drumming, and heavy reverb on the guitar. The drummer adds some well placed samples and there are some minimal vocals placed beside the guitar sound that add to the forward rush of their sonic momentum. The juxtaposition of a shiny and cold guitar against the warm low end generates a dark somewhat isolated atmosphere, not unlike mid to late 80s' music of Chameleons U.K. and Fourwaycross. The four tracks are pressed on one side. The obverse features an elegantly obsessive etching. SJS (GSL/PO Box 11794/Berkeley, CA 94712)

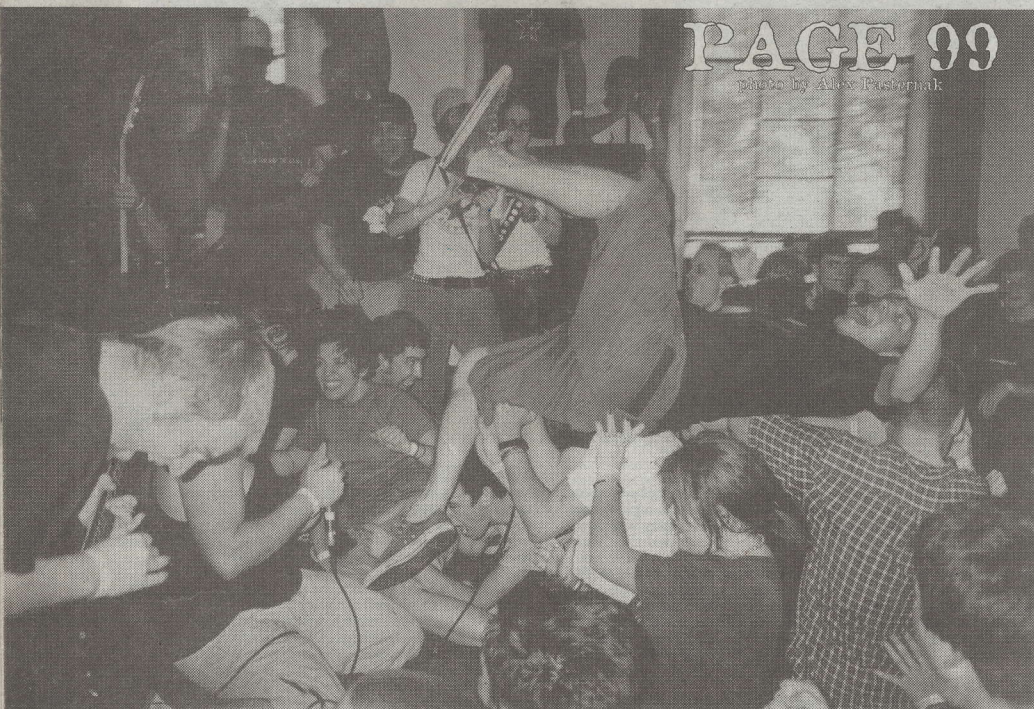
SYBARITE • Musicforafilm CD
As the name implies this is music one would expect to hear playing in the background during a film (it actually is the soundtrack for a film). Its all instrumental and mostly synthesizers. I got bored rather quickly but if you're just looking for mellow background noise you might be into this. BH (The Temporary Residence Limited/PO Box 22910/Baltimore, MD 21203)

SYSTRAL • Black Smoker CD
Brutal and pummeling metallic hardcore, with deep growled vocals. Sort of reminds me of His Hero is Gone, but what the fuck do I know. I dig the music, but the lyrics I don't understand. Some are all abstract, while others are saying just have fun. "Come get your kicks on route 666..." whatever. CD (Edison Recordings/PO Box 42586/Philadelphia, PA 19101-2586)

TAKEN • Finding Solace in Dissension CD
A mixture of indy rock/metal and melodic hardcore. At times it works but often the transition from one style to another feels a bit forced and awkward. The songs are somewhat long and some fall into the "longer than they need to be" category. The lyrics are a mixture of personal and social critique/quasi-political. Overall its not bad, but feels a bit too "polished" for my tastes. BH (Good Fellow records/762 Upper James St./Suite 275/ Hamilton, ON/L9C 3A2/Canada)

TASTES LIKE CHICKEN • Rude Boys CD
Poppy, upbeat ska-punk from Switzerland that I would have listened to with great joy a few years back. Although this sounds very very similar to the American bands, this is more intelligent by far. The lyrics do have political content ranging from oppression to Nazis. Not bad at all, all you closet ska fans will be thrilled. DD (Hannibal's Records/95 route de Florissant/1206 Geneva/Switzerland)

TRAGEDY • LP
From the ashes of His Hero is Gone and Deaththreat comes Tragedy. This debut LP is as good, if not better, than anything that His Hero is Gone or Deaththreat ever released. The songs are exactly what you would expect, with the addition of some fantastic melodic elements. One of the best records I have heard this year, these ten songs are destined to be classics; "The Intolerable Weight" has an extremely catchy chorus, while "The Point of No Return" has a classic ending. A truly great record. Really awesome. KM (Tragedy Records)



SNATCHER • Last Yell, First Cry CD
Ten tracks in 21:44 minutes. Snatcher plays melodic punk rock with lots of sing-along choruses and three chord songs. They play their instruments well but provide no surprises. This recording is pretty low energy as far as such bands go. I suspect this is due to the vocals way out in front, almost hiding the music on some tracks. Lyrically the songs have an upbeat feel with the usual amount of melancholy thrown in. SJS (Snuffly Smile/4-1-16-201 Daita/Setagaya-Ku/Tokyo 155-0033/Japan).

SOCIETY OF FRIENDS AKA QUAKERS • Vol. III 7"
Grindcore, straight forward grindcore. Nothing more needs to be said really. No lyrics provided, so I'm left wondering about songs titled "Bob Vila" and "Rage against the grindcore." This reminds me of a less polished version off of the Reality comp LPs. This didn't blow me away, but with time, SOF will crush all that stand before them. DD (Twistworthy Records/PO Box 4491/Austin, TX 78765)

SPLURGE • 2x7"
This release apparently combines the two 7"ers by this band into one posthumous double pack. Splurge play speedy melodic punk rock with lots of wo-o-o-oahs and sing-along choruses. The music is fairly simple though each song varies a bit in tempo. The first 7" was recorded in 1996. They lose a member for the second single but their sound changes very little. Obviously these guys had fun playing and singing, and they kept it small scale and DIY. SJS (Traffic Violation Records/PO Box 772/East Setauket, NY 11733)

STICKS IN THROAT • Move on Zeros CD
Straight forward solid rockish punk. Two members are sporting hawks so you can imagine what this sounds like. The lyrics are in Japanese for the most part so I can't really say too much on that front. Overall its not too bad. BH (HG Fact/401 Hongo-M/2-36-2 Yayoi-Cho/Nakano/Tokyo/164-0013/Japan)

TECHNICIAN • Electronic Conversations With the Dead CD
12 songs in 36:22 minutes. Technician plays their tunes with machine like precision. The guitar is harsh and bristling. The drums are intensely simple, striking each beat with sadistic pleasure. The bass is a booming, throbbing metronome. Together the trio creates a massively grooving precision-core that will certainly bring cold sweat to the brows and backbones of those fortunate enough to pogo along. Technician has crafted a record halfway between Gang of 4's Solid Gold and Shellac's Terraform. Highly disciplined dance music from a trio of musical technicians. SJS (Tranquility Base Records/PO Box 184/Bryn Mawr, PA 19010)

THE TET OFFENSIVE • National Anthem Played... CD
Neat. This comes packaged in a hand-printed and sown textile cover. For some reason this reminds me of Born Against a Lot. Or maybe it's just the lyric sheet that uses that typical BA font. Hmm... Then again, this is pissed off, politically charged hardcore that isn't power violence or emo or crust. That in itself is quite an achievement I don't hesitate to say. Some of their songs have this nice, minor chord heaviness going on, think BA's "Your Boss Is Your Best Friend." But there are a lot of faster tracks on here, too. I guess the main thing that sets them apart from Born Against is that the vocals are a lot higher pitched (not annoyingly high pitched, mind you). 9 songs, 16 minutes. MH (3075 Council Ring Rd/Mississauga, ON/L5L 1N7/Canada)

THRICE • Identity Crisis CD
This sounds like a straight edge band like Missing 23rd or Blackspot and with more melodic vocals that occasionally yell. The singing and lyrics really remind me of Green Day, but the music is much more aggressive. The recording is very good, it's clean and things are distinct. The lyrics are personal, again adding the pop-punk elements. Fans of the bigger "punk" bands will no doubt be into this. DD (Green Flag Records/PO Box 41031/Long Beach, CA 90853)

TOTALITAR • Ni Maste Bort LP
This record is the re-issue of the 1997 CD with new art and mastering. Awesome punk rock with that crusty Swedish flava'. The lyrics are all in Swedish, with English explanations. They deal with racism, sexism, the fucked up media, and the fucked up way the world is being run. CD (Prank/PO Box 410892/San Francisco, CA 94141-0892)

TOTALLY RIDICULOUS • CD
11 tracks, 18 minutes. This is of the power violence variety, me thinks, complete with the pissed off vocals and the lyrics about our evil society. Considering the fact that this band only consists of drums and a distorted bass, I must say this sounds rather good. I'm even reminded of Man Is The Bastard at times. Well worth checking out. MH (Skeletor Rekids/11161 S Trumbull/Chicago, IL 60655)

TOTIMSHI • CD
Thick groove rock, the kind where the guitarist uses his neck pick-up to get that bassey distorted fuzzy sound. Sounds kind of 70s rockish with grunge and garage rock but this isn't poppy. You can tell that the guitarist/singer is the main visionary of the band because the other instruments seem to revolve around what he does. The vocals sound kind of like Kurt Cobain if Kurt was mentally retarded and thought he was a cat, so really the singer don't sound like the Nirvana dude. In some spots the singer gets into being an all weird, quiet/creepy, psycho dude in other spots he sounds constipated. Strangely enough I sort of like the vocals, probably because they don't sound like most of the stuff I get to review so I'm just desperate for change. Still, not something I'd normally listen to. ADI (www.Totimshi.com)

TRANS MEGETTI • Soon Be Seeing You Later CD
4 songs in 12 minutes. This is manic upbeat pop rock that shimmers and bounces along. They have glossy twin guitar layered over the energetic rhythm section. The songs are fast, short, and free of unpleasant angst. Sort of like the Wedding Present. SJS (Art monk Construction/PO Box 6332/Falls Church, VA 22040)

TREADWELL • Pour It Into Our Bodies 5"
Wow. Treadwell has their shit together. This is some good, movin' and shakin' hardcore. Hectic, discordant, and noisy, it holds me hostage 'till the last chord is attacked. Within these short spasms of senility, vocals are yelled and whined, adding to the quarrel of this quartet. Churn, churn, churn... It rages. On marble-green vinyl too... ahhh. Puuurity. ALP (Redwood Records/PO Box 6041/Fullerton, CA 92834)

TRUE TO LIFE • Lebensnah CD
I didn't think that True To Life was as good as some of the other stuff on Infinite. They simply play too many styles at times and some of the singing just doesn't work for me. When they do the straight forward mosh stuff they are at their best, but then they will do some emo sounding chaotic dribble that doesn't work. They seem to be experimenting with lots of styles while they probably need to master one of them. Still if you like diverse stuff that includes mosh, metal, emo, and a bit of chaos then you might like it. They sing in both German (Swiss-German probably) and English. KM (Infinite Records/PO Box 1714/CH-8026 Zurich/Switzerland)

TWO FINGER POINT • Give Me New CD
These 4 tracks at around 15 minutes sound fresh and rock along nicely. I will compare this to Fugazi, due to the rhythmic nature of the tunes and the attitude in the vocals (they remind me of that Pinocchio dude and the guy from the Van Pelt). The lyrics are in that vague vein, too. Overall, though, these songs aren't really catchy or spectacular enough to totally win me over. Not bad, but not great, either. MH (So Good Records/PO Box 52128/Ottawa, ON/K1N 5S0/Canada)

UNDER A DYING SUN • These Stitches 7"
Looks like one ling song stretched across an entire 7" single... good idea, and it's pretty well executed to boot. They rock the loud/quiet/loud again motif solidly, though they don't add anything to the formula. Their music exists somewhere between the Red Scare and Still Life, rasping out very emotional lyrics over a seething emo-rock background. Benefit of the doubt is in full effect here; this is a thoroughly handcrafted and homemade project and I'll respect that, even if it isn't the most original thing out there. Cool hand-screened paper bag sleeve a la that one Heroine 7". DM (Unfun Records/PO Box 2122/Saratoga, CA 95070-0122)

UNITED SUPER VILLAINS • Choke Slammed Back... LP
Another fast thrashing hardcore record from Wisconsin's U.S.V.; you might remember the thrasher they did on Havoc Records. This new LP features some older songs (re-recorded) from some split 7" I never heard of, and a whole bunch of new ones. The music is fast and furious but all the weird movie sound bites add a sense of comedy to the approach, but the U.S.V. lyrical content is quite good (even a song telling people to read the god damn lyric sheets!). This is a good record, and I would say anyone that likes D.S.13 or Code 13 is going to like this as well (not that U.S.V. sounds like either of these bands, but the same people that dig those bands will dig U.S.V.). Thrash on! KM (Deranged Records/c/o Gordon Dufresne/PO Box 543/Station P/Toronto, Ontario/M5S 2T1/Canada)

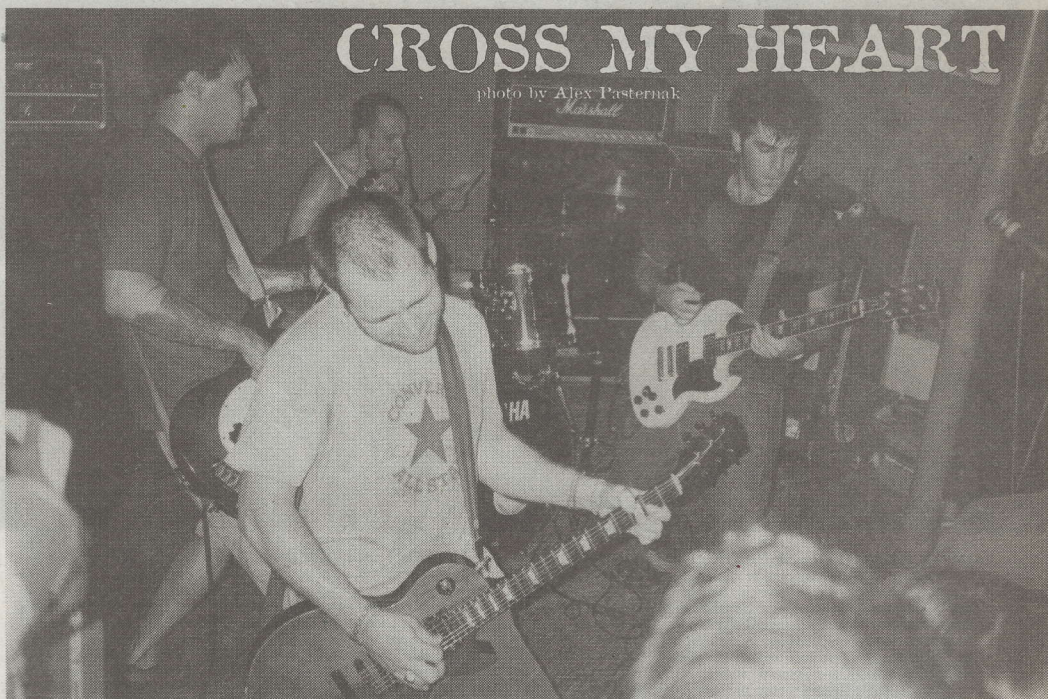
UNEARTHED • CD
I don't know what I can compare this to other than Golgatha and Neurosis! If you're a fan of those bands or their ilk, then this is for you. Slow, but not sludge, rockin' tunes with Neurosis style vocals. This is fucking awesome! The lyrics are a bit cryptic, and very personal. 66:36 of thick, heavy, and dark hardcore. DD (Apptiad/PO Box 93 Camarillo, CA 93011)

VOICE OF DISSENT • Truth Untold CD
8 song EP of some strident youth-crew updates from Orstralia. "Conservation Through Education" is the best song here by far. "Imagine a world pollution free/Our lives sustained indefinitely!" Whaddaya want, it's a hardcore record with metal guitars and gang vocals. Not bad, not super. It just is, much like the weather. YOU TURNED YOUR BACK ON ME!!! DM (Resist Records/PO Box 372/Newtown 2042/N.S.W. Australia)

THE WALNUT STREET PROJECT • Magic In... CD
Double-album length debut from Meadville pop concern the Walnut Street Project. Like some bands on Chumppire, Greg Knowles actually plays with these kids. Derivative, yet earnest pop in the vein of Sunny Day, Discount, and the Rainer Maria, with well-sung female vocals. Good production brings out whatever angst these songs can maintain. Very well-orchestrated and executed, but the overall length (16 songs at 67 minutes) really cuts down on listenability. Broken up into separate tracks, however, you'll be a big fan if you like any of the bands I've mentioned. For what Greg's asking, you'd be stupid to pass on this. DM (\$5ppd to Chumppire/PO Box 680/Conneaut Lake, PA 16316-0680)

THE WARREN COMMISSION • Uncover/Discover 7"
'Tis be indie rock with female and male vocals. There's some pretty descent harmonizing and mellow rockin' going on, but nothing particularly exciting. I first thought of Jeyune or Rainer Maria... but that's probably due to the vocals, so it's not a very fair comparison now, is that? The musicianship is good and the tunes are well written... but it's not the greatest. I'd give it... uh... say a 6.5 out of 10. ALP (Solution Records/192 South Rd./Somers, CT 06071)

WITH LOVE • I Love Cul-de-Sac CD
9 short tracks of hectic Italian post-HC stress core. Sounds like the Blood Brothers to me, or maybe early Unwound/Worst Case Scenario with a better handle on technology and instrumental acumen. Would be a much bigger deal if there weren't about 6 dozen bands rocking the same style with similar results. DM (Green Records/Via S. Francesco, 60/35121 Padova/Italy)



CROSS MY HEART

photo by Alex Pasternak

WASTED • Suppress & Restrain CD
I loved Wasted's 7" and this new CD is just as good. Edgy melodic punk rock with snotty vocals and good song writing; how can you go wrong with that winning formula!?! In some ways they remind me of Operation Ivy (minus any trace of ska) meets Upright Citizens. Melodic, raw, catchy, and damn good. Really if you like snotty punk and catchy melodies, but aren't interested in watered down indie dribble then Wasted will get you off. Quite good. KM (Combat Rock Industry/PO Box 139/00131 Helsinki/Finland)

WHAT HAPPENS NEXT? • Ahora Mas Que Nunca 7"
Combining What Happens Next? with Lengua Armada Records is a guaranteed recipe for collector fury! So collectors be warned; this one will not last! In fact I have to wonder if it isn't already sold out! In any event, What Happens Next? once again dishes out some awesome thrash attack with great lyrics that only WHN? Could possibly pull off. Fun and energetic bandanna thrash with no bullshit involved. Songs like "Gladiator Pose" and "The Tribe I Claim" will make you laugh while also making you think. Add clever to the fun and energetic part. Oh, yeah, and the record has a "pop-up" insert. Freakin' freaks! KM (Lengua Armada Records/340 W 24th St/Chicago, IL 60608)

WHAT HAPPENS NEXT? • Stand Fast Armageddon... CD
Twenty new thrashers from this extremely prolific hardcore band. Many songs are thirty seconds long and only a couple of tracks break the two minute barrier. Fast, funny, and thrashing mad, What Happens Next? deliver the goods once again. The only problem is how does one decide which WHN? record to get first? This CD also comes with a live show on CD-ROM which was pretty cool. The live show is from Chicago Fest 2000 and kids go crazy. KM (Sound Pollution/PO Box 17742/Covington, KY 41017)

WINSTON • 7"
Damn this is good. Chaotic and noisy songs with good singing and plenty of catchy energy. If you like the style then Winston will rock you out. Winston hail from Germany and this is their first record. Well done emo-violence. KM (Nova Records/Gladbacher Str. 44/50672 Köln/Germany)

EXNUMBERFIVE/THE MOVIE LIFE • split CD
Two tracks apiece from some wet-behind-the-ears emo-pop groups. The Movie Life just signed onto Revelation, and they're sure not gonna break "the Iceburn rule." Very derivative, jumpy pop in the vein of Weezer or The Get Up Kids. Nothing new, nothing exciting, you lose. Exnumberfive come oozing out of the gate with two lesser tracks and some slimy alterna-rock vocals. Their sample of the film "Blue Velvet" is noted but unremarkable. If all it takes to be "emo" these days is to sound like a poor man's Eve 6, these guys have got it down pat. Thanks to Onedaysavior "President & CEO" Christopher Tzompanakis for clogging the sale racks and used bins of the future with more tired music. Definitely part of the problem. DM (Onedaysavior Recordings/PO Box 372/Williston Park, NY 11596)

ZANUSSI • 7"
The moment I dropped the needle on this piece of wax I was jumping off the walls in my bedroom like a madman. Holy shit! This thing is hyper, fast, brutal and chaotic. Think jacked up drums with cymbals falling all over the place and a snare that's about to pop, a burly ass sounding bass, super overdriven guitars that sound like chainsaws and a singer that snacks on broken glass for breakfast. Reminds me of E-150 with a bit more chaos in the music and deeper sounding vocals but just as high on the energy. I fucking want more. Get his today or cry like a poser tomorrow, MA (Cruda Realidad/OML/PO Box 50035/46080 Valencia/Spain)

POINT/ANYWAY • split 7"
Not my thing at all. Indie/emo rock from the Czech Republic. This is good, but I have no idea who to compare it to or anything like that. Fans of the bands will enjoy it, I'm sure. DD (Silver Rocket)

ENGRAVE/TO DIE FOR • split 10"
Germany's Engrave play fast and messy hardcore at a frantic pace, and their vocals are screamed. Definitely in the emo-violence category. Italy's To Die For are a little less messy, and their sound is a bit more polished, but not by much. To Die For's vocals are also screamed, but they also use spoken parts. They too can be characterized as emo-violence. A savage and solid release for both bands. KM (Defiance Records/Ritterstrasse 52/50668 Köln/Germany)

SUTTER CANE/PLOSION • split CD
Brutal. This one crazy CD! For awhile I didn't realize that it was a split. Both bands bring forth some thick, metal-edged hardcore fury! Both bands lyrics are very cryptic and personal, and very dark. I don't really know what to call this stuff other than awesome. Some parts remind me of Neurosis, some parts sound like Yaphet Kotto. Very cool, very hardcore. DD (Dance With Rapture/488 Hillside Ave./Omaha, NE 68107)

AKARSO/SEVEN DAYS OF SAMBARA • split 7"
Akarso building and flying rock rhythms backed with a very solid sound. They sort of reminded me of The Exploder, though their sound is harder on this song. Seven Days Of Sambara have sounded more metal influenced on their other recordings (namely their CD), but this track has more layers. They go for a complex buzz as opposed to straight metal onslaught. I liked it better than their CD. As for layout, this split 7" goes through great lengths to display each of the member in their own "teen beat pin-up." LO (Ricky Schroder Fan Club/2501 Indian Ridge Dr./Glenview, IL 60025)

CAPITALIST CASUALTIES/ UNHOLY GRAVE • split 7"
Unholy Grave dish out more of their super fast, super distorted noise. The vocals are, well, can you really describe them as vocals at all? Crazy, even by Japan's standards. Capitalist Casualties crank out some fast thrashing power violence tracks with no mercy for anyone that happens to get in their way. As ugly as ugly gets. Boom, smack, pow! KM (Deaf American Records/#3 Bethel Church Road/Dillsburg, PA 17019)



SWITCHBLADE/THE JAM SESSION • split 7"

Two screaming, grinding hardcore units pound out some distorted and speedy tunes on this 7". The Jam Session side has some interesting keyboard textures that break the monotony. Switchblade play the same sort of thrashy grind but with darker and fewer lyrics. SJS (Insect Records/Postfact 58/11674 Stockholm/Sweden)

NO KNIFE/SUNSHINE • split 7"

There is one tune from each band on this 7". Sunshine is a trio from the Czech Republic. They play densely layered groovy rock and roll that is a bit reminiscent of Rein Sanction. Their combination of thick guitar feedback over a warm and throbbing rhythm makes for some fine music. No Knife plays straight-ahead rock with extra distortion on the vocals. Their medium tempo tune is catchy. SJS (Filler Records/Beukelsweg 13B/3022 GB Rotterdam/Netherlands)

IDAHO/COBALT • split 7"

Each band does one, and the songs go together very well. Both are slow and sparse. Very slow and sparse in fact. The kind of music you might enjoy listening to in a safe place during bad weather. The kind you listen to in dim light. The kind that might put you in a trance where you forget what is going on. The mood is somber, but not sad. Effective record. DF (SNC-Empire/PO Box 1112/39001 Magdeburg/Germany)

SCHIZMA/TEARS OF FRUSTRATION • split CD

4 songs, 10 minutes. 2 hatecore songs each by Schizma from Poland and TOF from NYC. Pretty interesting little project that takes you right back to the days of '89 NYHC. All in all I think Schizma wins the battle. Their lyrics make more sense to me. For those who like to travel back in time. MH (Shing Industries/Konopnickiej 13-36/38-300 Gorlice/Poland)

DELVIC/NOAH'S DOVE • split 7"

Here's another split where the bands go together very well. Although both bands execute with a lot of energy, I'd say that Noah's Drive is more rocking and anthem-like, while Delvic is more caustic and loud. The vocal sounds of both bands grabbed me more than the lyrics. Furthermore, the overall sound was good, and both bands made nice use of distortion. DF (Delvic/PO Box 196/Norhampton, MA 01060)

EXCREADORES/SIN DIOS • A Luta! split LP

Excreadores have seventeen tracks of raging punk on their side of the vinyl. Each of these trash tunes has potent political lyrics that complement the anger and rebellion that the music portrays. They include an English translation of their thick booklet of ideas and lyrics which is printed in Portuguese—that is great for me. Sin Dios blast out some fast songs that have a sing-along quality to each of them. It is no surprise this band has been popular for a long time. Since there is crowd clapping an hooting between each track, as these songs come for two recent shows. So extra kudos to theme for being so pulled together. Both of these bands display a hearty DIY spirit and revolutionary state of mind. A cool release indeed. LO (Sin Fronteras/PO Box 8004/Minneapolis, MN 55408)

DAMAD/MEATJACK • split CD

Three songs by Damad. You know what that's all about. They're still at it. The vocals seem to have been experimented with a little since the last time I have heard something from them. Well done. Meatjack I'd never heard of. Maybe that's just because I don't listen to stuff like this very much. Very, very heavy, right down to the vocals. I can appreciate it, and I recommend this to anyone who's into this sort of thing. It's, uh... what would the word be? Haunting? Maybe. PM (At a Loss Records/PO Box 3597/Annapolis, MD 21403)

MANKIND/FINAL WARNING • split 7"

Mankind broke up in 1995. I'm not sure if this is a recent release or not. Regardless, Mankind's side has one studio track and the other I think is live but they don't list it as a song or have any lyrics for it. The one studio song is called "Utopian Nightmare" and is a crustrock anthem with some riot grrrrrrr doing back up vocals. Final Warning time: I find this name quite amusing because, you see, I'm a really big fan of the movie *The Wedding Singer*. In the movie the main character Robbie used to be in a butt-rock glam band called Final Warning where he used to wear spandex and have long hair. I would like this Final Warning a lot more if they played butt-rock or glam but as you have it being that this is a release on Tribal War Records this band is crust. They have one song on their side and it's called "Wasteland"; the music stops and the singer yells "Wasteland!!!!!!" This really cracks me up... WASTELAND!!!!!! He kind of sounds like a pirate... wasteland!!!!!! I think they might be Brits though, because in the bridge of the song where the singer does the talking type thing you can hear a bloody accent... wasteland!!!!!! ADI (Tribal War Records/1951 W Burnside #1936/Portland, OR 97209)

HOT HOT HEAT/THE RED LIGHT STING • LP

The Red Light Sting play no wave in the vein of G.S.L. bands like Starlight Desperation and Sunshine, which ultimately seems to be built from the last days of Antioch Arrow. Yes, they use keyboards. I thought they did it well, and liked them more than most since they are still pretty fast and aggressive. Hot Hot Heat sound, well they sound just like The Red Light Sting, only they are a bit more dependent on weird effects and their songs are less straight forward. Plus they don't play as fast and they aren't very aggressive. But still, they are in that no wave genre. I didn't like them as much. KM (Ache Records/PO Box 138-1001 W. Broadway #101/Vancouver, BC/VYK 2C2/Canada)

NO REPLY/LIFE'S HALT • split 7"

Okay I wasn't very into No Reply, but I will give you the objective low-down: early to mid-80s sounding skate rock-esque Punk. Lyrics cover hatred of SUVs (noted and agreed with), killing everyone, folks that they think they know it all, and the increasing desperate violence response to the increasingly unjust nation we all reside in. Good for what it is, just not what I'm into. Life's Halt turn out four more great fucking songs of their unique style of Hardcore that modernizes the early-80s stuff with elements of Youth of Today and Chain of Strength, though sounding nothing like either of those bands. They pull this off successfully because they are passionate about what they do. They are a quicker, tighter, and crisper band here than on the debut 7". Two of the four songs are in Spanish, a direction I hope they continue in; also, they write some of the most intelligent lyrics of the whole 'retro' genre. My favorite one here is "America," a response to the 'love it or leave it' trash folks sometime spout off about. You can't leave the US, because its influence extends around the world. Youth crew back-ups provided by some notable folks. When I saw Life's Halt last month at Gilman, Ernie, the singer, at the end of their set climbed onto the shoulders of the drummer, did a front flip over the drum kit and landed on his back on the stage. As crazy as that seems is how good this band is. Take this to the streets. TS (Indecision Records/PO Box 5781/Huntington Beach, CA 92615)

BILLY/HUNTER ROSE • split 7"

Alright, I like... pretty good indie rock split. Hunter Rose plays rather generic rock stuff while Billy has more of an interesting approach. They're nice kids too! I took them to a real, live "Isia Vista couch fire" after they played the Pickle Patch last year. Fun, fun, fun. So, yeah. Billy reminds me a bit of Goleta favorites, Stratego. Very pleasant, moody rock. Hmmm... this record's worth checkin' out. ALP (Kill You For A Dollar/PO Box 68015/Grand Rapids, MI 49516)

COMIN' CORRECT/WHERE FEAR AND WEAPONS MEET • split CD

Message to anyone who has ever put out or thought about putting out a split band release in any way: MAKE THING EASY TO FIGURE OUT!!!!!! We know nothing about these bands, what they sound like, or anything. I'm having a really hard time even figuring out which song is which, track 5 is really 4, they are switched I believe, so I'll review this the best I can. Comin' Correct play crustish hardcore the kind where the singer sounds like his mouth is full of food... chew and swallow before you do your vocal track. Lyrics are run of the mill juvenile punk rants. Where Fear And Weapons Meet play straight up '88 style hardcore, done extremely well but also has been done a million times before. They even do a Unity cover. Three songs by each band and the thing still clocks in under 11 and a half minutes. ADI (Temperance Records/PO Box 556/Somers Point, NJ 08244)

COBRA KAI/SEVEN DAYS OF SAMBARA • split 7"

Cobra Kai are from Cincinnati and do the quiet/loud screamo thing with keyboards. Typical doesn't even describe it. Cut from the same mold as Spirit Assembly or Four Hundred Years, but without the heft of a strong rhythm section. Keyboards don't solve everything, guys. On the flip, Seven Days of Sambara offer up a muddily recorded, somewhat intense scream fest. Apparently these guys go off in the live setting and do backflips and silly shit like that, on record, however, it hardly matters... aside from rocking out an intensely written song about the need to teach evolution in public schools, they're bereft of too much musical importance. Nice packaging which consists of glued felt onto letterpressed art paper. Edition of 500 and it's on white vinyl, so, like, hurry up. DM (Dead Robot All Stars/PO Box 19574/Cincinnati, OH 45219)

AFTERTHOUGHT/PART OF THEIR PLAN • CD

Nine songs from Afterthought express their labor of love. They bang, strum, and scream out what they are feeling. It reminds me of so much old school emo from people who liked to listen to Fugazi. Lots of tempo changes and places where the inability to sing a note makes for a perfect compliment to what they are trying to express. They include huge "zine-like booklet with thoughts from the band, lyrics, explicit liner notes, and much more. Such a sweet project. Part Of Their Plan play six songs with a rockin' chaos to them. Frantic vocals laced with melodic guitar wail out communication, resistance, and expression in each song. They too include a booklet with all of the background info you could want for this band and their music. I really like that each band took the time to make their message equal to the music. LO (Jeff Kraft/564 Dalmeny Hill NW/Calgary, AB/T3A 1T6/Canada)

TEM EYOS KI/HUNDRED YEARS WAR • split 7"

From what I hear there's some Soophie Nun Squad kids involved in Tem Eyos Ki—that can only be a good thing. How can I describe them? Hmmm... melodic, noisy and sloppy he with awesome metal guitar leads and crazed female vocals with some male-back ups. Great lyrics and good things to say too. I actually liked this a lot and would love to see them live sometime. Hundred Years War side is a drony/sluggy song with screamed vocals. MA (Harlan Records/7205 Geronimo/N. Little Rock, AR 72116)

UNDER A DYING SUN

photo by Alex Pasternak



DUTCHLAND DIESEL/PSEUDO HEROES • split CD

Having spent 23 years of my life in Western PA, I've come to appreciate the good fortune that small-town kids have in a guy like Greg Knowles. His Chumpeire empire provides a tenable outlet for the youth in a town like Meadville, PA and adjoining burghs to do it themselves, to create music and experience bands and cultures from outside their immediate worldview, and to establish their own voices. I've been to shows in Meadville, Franklin, and Conneaut and can verify this. There I saw kids, literally of all ages (from 4 on up) and their families and friends running distros, paying attention and respect to all the bands who played, being friendly with one another, and having a great time. Here's a fine example of those results: a very homemade CD by two bands who transcend the obvious limits of their respected genres into something very much worth hearing. Dutchland Diesel have been around for quite some time; here they offer up three solid and introspective tunes in the vein of 2nd-generation emo-pop, but with a uniqueness to the formula and a believable sentimentality to the proceedings, summed up quite honestly in their song "Your Town" ("Small town ethic, big town fun/Small town everyone knows what you've done"). I've seen the Pseudo Heroes several times, and believe that they used to have some relation to another excellent Meadville band called Jack Loses His Grip. They're the more direct of the 2 bands represented here, and their 10 songs burst forth with a bracing, headbanging youthful glee not heard since that first Candyland Carcrash 7" or maybe the Cap'n Jazz LP. I like that they're not afraid to solo or add a bit of metallic chug to their otherwise poppy proceedings, and that their knack for creating upbeat, hook-choked punk mania exceeds just about anyone else attempting the same these days. If it's not the best CD I'll hear this year, it's definitely the most memorable. DM (\$5ppd to Chumpeire/PO)

USURP SYNAPSE/INDEX FOR POTENTIAL SUICIDE • split 7"

Usurp Synapse return with four new songs and yet another member. These tracks go by so fast that I think of them as one song with four parts. They get heavy crazy, slow down for a second, and then get all crazy again. This record is decisively better than their split, 5", even though rip off Orchid in one part. Perhaps it is the sixth member? Index For Potential Suicide creep up on you and then beat you in the back of the head. Their stronger sound has a bass driven quality that is a nice low to Usurp Synapse's high. Two songs that crush a little and rock a little. Overall, it is a nice looking Witching Hour record that, if you don't buy now, you probably won't see ever again. LO (Witching Hour)Box 680/Conneaut Lake, PA 16316-0680)

SENTIMIENTOS OPRIMIDOS/DIRTIES • split 7"

This 7" is a case study in the misleading quality of nomenclature—what is in a name anyway? I was expecting something a little more... er, 'emo' from Sentimientos Oprimidos (Oppressed Feelings), but they are *not* having it. Totally in your face, speedy Hardcore Punk with dual screeching vocals, not unlike the ever-popular Charles Bronson, though not noticeably derivative. The lyrics are very political and progressive, covering issues ranging from the cultural conditioning of young males, to decrying football (or soccer for you 'Murricean folks) as the opiate of the masses, among other topics. Flip the disk, and you get Dirties, whom I expected to be a crust band. Damn was I *ever* wrong. Their sound is a little more difficult to put to words: I've heard them compared to Tilt, but they're definitely not that bland or hokey. I am reminded more of the late great French band, Anomie, though I wouldn't exactly say they sound very much alike. Put simply: beautiful and powerful female vocals singing personal and political lyrics over late 80s-DC-influenced power-pop/Hardcore. I think their name may be taken from a Colombian government counter-revolutionary term: 'Cleans' were the Leftist Democratic guerrillas, while the Militant Marxists were code-named 'Dirties.' I may be wrong about any or all of this, though. Both bands are from Buenos Aires, Argentina. Lyrics are mostly in Spanish, but include English translations, and both sides are recorded and produced well. The overall design and packaging, while cut-and-paste, is nicely done for the most part. Excellent release from two great bands on what is definitely becoming a great label. TS (Discos El Grito/PO Box 18198/Las Angeles, CA 90018 USA)

SECRET SERVICE/DISNEY VIOLENCE • split 7"

This 7" is oddly pleasing. Secret Service play noise hardcore backed new wave that is catchy and inundating. You are presented with a wall of sound that pushes back with each beat; especially because the distortion is way up... so it almost replicates that sound of standing next to the guitar amp at a show. On the other side you'll find three more tunes from Disney Violence. Their sound reminds me of a melodic version of Florida chaos core. Both bands sound good, but I wish there was an insert so I could tell a little more their songs lyrically. 500 made. LO (Good Byre Blue Skies)

YAGE/ENGRAVE • split 7"

Yage is back with more of their great emo hardcore; melodic, soulful, and yet with plenty of edge. Engrave are in the same vein, but they play much more aggressively and with more of a chaotic approach. Both bands are good, and this is sure to please those into the new school chaotic emo sound. KM (Defiance Records/Ritterstrasse 52/50668 Köln/Germany)

AXIOM/CHURCH OF NIHIL/AUTONOMIA • 12"

Axiom from Portland starts this off with some fast crust influenced hc. They do four songs. Then we have Finland's Church Of Nihil who also play crusty hc but with a little more melody and good use of guitar harmonizing. They do four songs as well. And finally we get to Autonomia from Peru with their brand of highly politically conscious songs. They play really catchy punk with melodic singing over it in Spanish. They do five songs. Look for them on the upcoming America compilation 12". Overall this is a good release. MA (Catchphrase Records/PO Box 533/Waddell, AZ 85355)

YAPHET KOTTO/SUICIDE NATION • split 7"

Yes, Yaphet Kotto and Suicide Nation together on one record. Who would have thought it! More great emotive hardcore from Yaphet Kotto; powerful and catchy, yet much uglier sounding than the material on their 12". Suicide Nation are still playing a million miles an hour thrash metal. Fast and M-E-A-N! What a crazy combo for a split 7"! KM (Council Records)

CURTAINRAIL/JOHN BROWN'S ARMY • split 7"

Japan's Curtainrail follow their last LP with four explosive thrashing mad hardcore songs. Their vocals are completely distorted, and pretty much don't even sound like words; more like crazed death growls. Ugly! John Brown's Army are from Albany, New York and 1/3 of their cast have risen from the ashes of Monster X and Devoid of Faith. Their sound is pretty harsh, but their songs are a bit more tuneful, and the vocals are slightly less maniacal than on Curtainrail's side; far more straight forward than Curtainrail. All in all, both bands dish out some pissed and angry hardcore. KM (Gloom Records/PO Box 14253/Albany, NY 12212)

WITH ARMS STILL EMPTY/SINCE BY MAN • CD

WASE are a screamo band that has a lot of wuss out singing parts and sensitive emotional screaming. The vocalist has a great screaming voice and can pull some of the singing off but sometimes the singing gets a little too off-key and starts to grate. Regardless, this sounds a lot better than other bands that play this type of frantic yet melodic hardcore, the production is tight but still holds emotion that makes this band what they are. WASE also has a slight metal edge that subtly shows itself in a few riffs. Playing emo the way it was meant to be played back in the day while progressing on it. Since By Man deliver the 2nd 5 song set on this disc. Metal influenced hardcore, I'm not talking about lots of predictable chugga chugga break down, I'm talking about faster pissed off emotional hardcore with some quick metal leads. Reminds me a bit of 7 Days of Samsara, crazy chaotic while still being heavy and potent. The vocals in the background that sing and talk-sing need to go because the main screamer does just fine and melodic singing just sounds goofy. Over all this is a pretty good CD. ADI (Kill You For A Dollar/PO Box 68015/Grand Rapids, MI 49516)

V/A • Stop Rape Now LP

This is described as "an international female vocals punk comp to benefit Home Alive." The description is very accurate. The line up includes female fronted bands from places like France, England, USA, Canada, Poland, and Finland (La Fraction, Submission Hold, Anti World, Submit, Combat Shock, Spazmz, Rag, Maniac Miracles, Kochise...). There are also a number of spoken word tracks. The booklet has pages from each of the bands along with contributions from survivors, and some information about Home Alive who are the recipients of the proceeds. There are a lot of compilations these days, and while most are contentless and meaningless, Stop Rape Now is not one of those. This is what comps should be like. Definitely worth some attention. Bravo. KM (Outcast Records/PO Box 1387/Evanston, IL 60204-1387)

V/A • Abscess Operandi LP

It appears as if this political crust and punk comp is limited to 500 copies, which is a very small quantity considering that it features a solid line up with the likes of Axiom, Whorehouse of Representatives, Third World War, Planet Crash, Clusterfux, Toxic Narcotic, Shoot The Hostages, Hippies In Flames, Razed, and plenty more. Okay, so most of the bands are new and maybe there are only a few bands that have name recognition status, but if you like crusty punk stuff then you will be happily exposed to some new blood. The LP comes with a booklet featuring a page for each band, one band does a Void cover, another band does a Poison Idea cover, and Riot/Clone has a cool song called "Chumbawanka." KM (Aborted Society Records/PO Box 1377/1122 East Pike Street/Seattle, WA 98122-3934)

V/A • Vancouver Island Sucks. Vol. 1 CD

A 17 track, 50 minute CD-R chronicling "some of Van Isle's worst... and best bands." That's true, but there are some tracks worth mentioning here. Moreover, here's a very personal collection of songs, hand-assembled by one guy who was thoughtful enough to give some background on each of the artists, and who kept the focus on his hometown and surrounding areas, which I find endearing. If you got \$5 lying around, you may wish to spend it here, in exchange for some good songs by Warsaw Union (roughly sweet-sounding guitar/drums duo), Norman Bate's [sic] Valentine, Bliss (grimy spunding power-pop), and Ockham's Razor (slow, sappy pop reminiscent of early Promise Ring or later Superchunk). All the songs on here sound like they were placed here with good cause, and with a project like this, it really made all the difference. DM (\$5 to Angry Landlord Records c/o Joseph Palling/PO Box 535/Heriot Bay, BC/V0P 1H0/Canada)

V/A • The Erudition Project LP

Lots of different takes on current hardcore styles are on this record. You have metal, hardcore, chaos, rock, punk, indie, thrash, and more. The bands are Standfast, Meridans Divided, Zegota, Nose Candy, Love Lost But Not Forgotten, Curse Of Instinct, Lead II Nitrate, Thirty Seconds Until Armageddon, Seconds Separate Days, and Lyndal Control. The person who put this out did so for the experience and to give something back; thus "The Erudition Project." Some of the tracks are quite good and some are mere examples of the kids of things going on in the underground right now. That doesn't make for the best sounding comp in the world, but you've got to give it to him for supporting the DIY ideology. The comp comes with a thick newsprint booklet with lots of contributions. LO (6052 S 2125 W/Roy, UT 84067)

V/A • Sounds of the Geographically Challenged CD

A pretty mixed bag of low-fi/indie/folk tracks here. Naturally—since I'm predictable and unadventurous—I prefer the tunes on here that feature some sort of melody and more or less pleasant singing. Bands/artists that deliver are the absolutely brilliant Halifax Pier and the "wish I had heard them before" Songs: Ohia (really that is the name and it is spelled with an "a") and to a lesser degree The Sonora Pine, Haelah, Retsin, Liqourice and Nero (who sound like a very rough version of Shellac). Then there are all sorts of noisy, atmospheric, technoid tracks on here which I don't really care for at all. Artists (gimme a break) like Drona Parva and Wino should stay at home, hang their heads and generally be ashamed of what they dared to inflict on us here. In case you care, Will Oldham is on here, too, doing some sort of trance track with Continental OP (I call it trance even though I'm clueless as to what that really means). The artwork is simple but very attractive. MH (Temporary Residence Ltd./PO Box 22910/Baltimore, MD 21203-4910)

V/A • Menus With Manpower CD

This is a fun compilation of grind and power violence stuff. All money made from this goes towards KVDS, an alternative radio station in Davis, California, which is well worth your support. The bands on here include Agathocles, Agoraphobic Nosebleed, Hellnation, Benumb, Slight Slappers, No Less and Nouthgrush. 49 bands total. Whether these songs have been released before or not, I really couldn't tell. Sorry. MH (ALCD/PO Box 4301/Davis, CA 95617)

V/A • Well I'll Be A Monkey's Uncle LPx2

I wasn't sure if I should list this as a comp LP or as a Locust LP since all of the songs are written by Locust but only one song is actually performed by Locust. Basically, Bastard Noise, Wizards of War, Christoph De Babalon, Sinking Body, Kid 606, and I Am Spoonbender have all taken a Locust track and fucked with it, mangled it, re-mixed it, and turned it into something new. Locust does do one of their own, but otherwise they are all re-mixed versions.. This is indeed a double LP, but one side has an etching and one side only has one fifty-one second song on it. The remixes are weird, as to be expected, and the whole project comes off as different and unique, and pretty much what you would want from Locust. KM (Gold Standard Laboratories)

V/A • Paint By Numbers 7"

This record has really cool cover art. It's a drawing of some sort of masquerade ball that reminds me of a book I read when I was young(er). Unfortunately, that's all that really grabs my interest on this 7". None of these four bands play particularly bad music... it's just that they aren't all that intriguing. One band plays fast skate-punk kinda stuff, and the others play mid-nineties hardcore. Um... I suppose that's about it. An OK record it is. ALP (Nice Transportation Records/322 B West Bessemer Ave./Greensboro, NC 27401)

V/A • The Street Enters the House CD

Twenty-three hardcore bands from that gigantic country to the North. The line up includes Goatboy, Countdown To Oblivion, Submission Hold, Malefaction, Existench, Swarm, Warfare, Star Pupil, Ignatz, Manner Farm, and plenty more. Most tracks are on the harsher end; thrash, grind, edgy punk songs. Even the Submission Hold song is pretty much a thrasher. Canada, pissed and ready to go off! Each band gets a page for lyrics or what not. Incidentally, is it not amazing that the entire country of Canada has pretty close to the same population as Los Angeles County?! KM (Fans Of Bad Taste Records/3-225 Bagot St./Kingston, ON/K7L 3G3/Canada)

STAIRCASE

photo by Alex Pasternak



V/A • Memories of Tomorrow LP

This is a great pro DIY hardcore compilation. The line up includes No Justice, Carry On, What Happens Next?, Vitamin X, Varsity, H-Street, Life's Halt, No Reply, Best of Times, Holding On, Dirty Dirt & The Dirts, Handplant, The Gate Crashers, Committed, Rancor and Goleta locals Gaspacho. A fantastic line-up of great bands from all over the country. The comp also comes with a nice fat booklet with contributions from all the bands. A lot of the bands are straight edge bands, but the comp has just as many political songs as straight edge songs. Well done, and a good overview of some of the more intense hardcore bands around today. KM (Youngblood Records/217 W. Main St./Ephrata, PA 17522)

V/A • Makeshift: The First Broadcast CD

17 tracks in 71:32 minutes. This is a compilation of music by Memphis are musicians who, for the most part, record solo. The sounds on this CD are a diverse and refreshing mix of quirky pop, electro-acoustic play, and acoustic strumming. Much of the music here is reminiscent of the wealth of gorgeous New Zealand recordings that began to appear around 1992-94. Each track is full of passion and excellent songcraft. Check out the stately instrumental from Joshua, the hyper electro-pop from Alicia Trout, acoustic blues from Jeff Holett and Muller, dense psychedelia from Daydream Frequency, the dark country ballad from Melissa Dunn and all the other tunes while you are at it. The Makeshift folks have compiled a highly enjoyable document of some not so well known musicians from the Memphis community. SJS (Makeshift Records/2253 Easton Dr./Memphis, TN 38018)

V/A • One Voice Compilation: When There Are One There Are... CD

Nine hardcore bands from Singapore and Malaysia get two songs each on this CD. All of them sound like they could have been around 10 years ago. The cookie-cutter sounds of Warzone, Bold, Burn, and the like are all here, spiced up with a bit of Motorhead-esque hard rock. The compilation stresses unity, and that is what's at stake here. Each band has a photo of themselves with their entire crew, their numbers totaling almost 100 for each photo. So maybe I better watch my back next time I'm in Singapore. DM (Social Clinique Records)

V/A • 7 Reprises De 7 Seconds 7"

Endstand, Fake Hippy, Stranded, This Side Up, Intensity, and Second Rate all get together on one 7" to do 7 Seconds cover tracks. A few tracks are awful (some due to bad 7 Seconds songs, some due to bad bands doing the covers) but most are pretty good. The record comes with a nice little booklet. I am not the biggest 7 Seconds fan ever, but they certainly inspired a lot of people, and that is what this is all about. The hand screened covers add a nice touch to the record; very DIY. Pretty cool, even for someone like me that thought 7 Seconds was way over rated musically. KM (David Sechaud/25 Rue Goudouli/31240 Saint-Jean/ France)



V/A • Significantly Live CD

Nineteen live tracks from such bands as Swiz, American Standard, Supertouch, Admiral, 4 Walls Falling, Face Value, Edgewise, Shudder To Think, Foundation, Farside, Separate Peace, Junction, etc... Some of the tracks are awful (Mosh Potatoes being the worst of the worst), but for the most part the quality is top notch and the songs are quite enjoyable. However, I was very disappointed with this comp because there was no info or anything about any of the bands other than what song they played and when it was recorded (sometimes that wasn't even listed). Most of these bands are at least 5 years old, and it would have been nice to have had some photos or commentary about the bands. For instance, the Admiral song is great, but if I hadn't put out an Admiral 7" then I wouldn't know if this was a new band, an old band, or where they were from, or if they put out any records. If you ask me this comp suffers from the "no thought, no effort" complex. No reason to buy this, just find someone to tape it for you. Really it isn't worth \$11. KM (\$11 to Significant Records/PO Box 642/Indian Rocks Beach, FL 33785)

V/A • The Wrong Way Home: A Tribute to Supertramp CD

This is by far the worst CD I have listened in the last five months or so. I guess I wouldn't be the greatest judge of this tribute because, for one, I have never heard any of these bands on this compilation and they all suck. OK, let's go down the list: Panoply Academy Corps of Engineers suck and they play two songs from Supertramp that sound like they would suck. Next Free Range Pilgrim sucked. Not Funny Anymore actually played a song I recognized, the only one mind you, called "Bloody Well Right" that completely destroyed the original version. And last and definitely just as sucky, Hell on Wheels. Sure does sound like a grand ol' tribute with some dandy ol' bands. No thanks. SA (Urinine Records/6808 Madison Dr./Indianapolis, IN 46227)

V/A • Kampai CD

Another comp in the "no thought, no effort" division. All you get is a list of what the names of the songs were, the band's addresses, and... well that's it. If you're dying to hear this then I recommend just taping it from some poor sap that does buy it, but I see no point in buying this. Anyway, here is a list of who plays on *Kampai*: Secret Life Of Machines, Serotonin, Monochrome, The White Octave, Fura, Crash Smash Explode, Ladderback, The Phantom Zoelle, Captain Speky, Timination, Cute, The '65 Filmshop, Strike Anywhere, Marion, Legen of the Overfired, Render Useless, Chocolate Kiss, Clubhouse, Kids With Kites, Death To Broadway, Stammer. Most of the tracks are sort of wacky experimental sounding ditties with odd influences and trippy goals. A few songs are really good. *Kampai* is certainly not more than music. Incidentally, the bio sheet that came with this had 1000 times more info than the actual CD, which makes me wonder if selling them and getting good reviews is more important than putting out a good release? Limited to 1000 copies, thankfukly. KM (Bi-Focal Media/PO Box 50106/Raleigh, NC 27650-0106)

V/A • Gekai/Entenka Gig-Free Live Compilation LP

The person who gave me this record to review explained that some community organization (perhaps the people who put on shows) have a free show each year, and this record documents the bands that played. The songs are studio tracks, but each of them played live at the show. The comp includes lots of different sounds like melodic hardcore, grind, thrash, straightedge, classic punk, and pop punk. The bands are Tomorrow, Order, In Sane 'N The Brain, Drop Out, J.U.U.M., Rotary Beginners, Marten's, Strike Out, Reality Crisis, Head Round, Maniac High Scene, and Out Of Touch. Just I experienced at the few Japanese hardcore shows I've attended, each band is a little crazed but totally on it and sound good at whatever style they're going for. There is also a video of this show, you can write to Ippei for more info on that. LO (Ippei Matsui/18-9 Sugimoto/Rock-Cho/Okazaki-City/Aichi/Japan)

V/A • Sandnes/Stavanger 7"

This is a compilation of bands from two cities in Norway. Each side contains representatives of one city. From Sandnes you get Noxagt playing a twisted improvisation, Kulturretatn play a broken up and de-structured rock tune. Louise and Kate sing and play a hand drum. Kjertel del Brondo Group explore silence and sound with bass and electronics. Lastly Fibo Trespo get crazy with screaming guitar and coughs. On the Stavanger side you get Shotgun playing low down low-end rock. Nils Erga dubs up some percussive electronics. Agur-K combines distorted bass and synthesizer. Anfie combines guitar, bass, samplers, and drum machine to create a funky pop tune. Hellfire end the side with detuned sludge metal. This record contains an excellent variety of music makings. It is a fun and refreshing find. SJS (Kjetil D. Brandsdal/Volstad 14/4316 Sandnes, Norway)

demos•demos•demos•demos•demos•demos•demos

ZOOTIC • *Viver Um Poucho Melhor* cassette
Zootic play speedy punk rock with a few slowed down parts and plenty of gang vocals. They sing about many problems that humans confront and some ways that we can begin to work through them. These songs are played with so much passion and intensity that anything seems possible. The guitar sound on these songs is enormous and the consistently high energy of the playing pushes Zootic right into the stratosphere. Compare this band with Strike Anywhere or Yaphet Kotto. The tracks are tied together with a collection of sound bites that enhance the themes of our inseparability from each other and our planet. SJS (Zootic/Apartado 47/S. Pedro Do Estoril/2765 Estoril/Portugal)

THE CHASE • demo

4 songs, 5 minutes. This one of those CDR demos and it comes packaged in a neat see-thru cover and a see-thru lyric shirt. The Chase reminds me of bands like Avail and even more so of As Friends Rust and Kid Dynamite—they have a real kick to their music, the songs are short and to the point. On top of that the sound is really good for a demo. Basically there's no reason at all why shouldn't check out this band. I enjoyed listening to this a lot. MH (www.thechase.tsx.org)

PANOPTICON • Babble Lee Goo cassette

This cassette contains five tracks of speedy punk rock that incorporates a variety of rhythms into fairly complex song structures. The music is interesting and fun, but the vocals really began to annoy me around the third track and then only went downhill thereafter. This could

be described as crunchy riffing guitar over a shifting rhythm with vocals like the barking of a small dog. There are lyrics to the title track, which seem to be a rambling poem full of juxtaposed images. SJS (Panopticon/10 Garvey Drive/Monroe, NJ 08831)

OFFICE KILLER • demo

12 songs of which the last 5 have already been released (I don't know on what format, though). This Dutch band played (they've broken up since) pretty good emo screemo hardcore that reminds me of bands like Reversal of Man and Orchid with a hint of Threadbare's moodiness. High on energy and anger. Good recording quality, too. MH (Rene/Paramaribostraat 35/9715 RK Groningen/Netherlands)

A SMILE FOR WEAKNESS • demo

This is pretty cool. Rockin' emo with screechy vocals! It reminds me of Orchid... not too much more needs to be said. I'm pretty into this, and you will be too! DD (no address)

THE SLINGSHOT IDOL • May Y2K demo

Snotty punk from Norway. The recording is pretty distorted and the playing is a bit sloppy but the songs aren't that bad. The SSI have a some good riffs and it sounds like they spent a least a little time thinking the songs out. The vocalist sounds really silly and sings in this high pitched snotty voice but it works. The five songs go by really fast which is a plus. ADI (PO Box 299/Sarobirg/Norway)

OVER & OVER • demo

A trio from the Midwest playing pretty (musically) complex hardcore. Each song has a good mixture of slow, melodic rhythm and faster, more chaotic stuff. Vocally, it is simply crazed, harsh and indecipherable screaming. Unfortunately, no lyrics were included. Judging from the layout, song titles and musical genre I'd guess it'd be a mixture of personal and political content. But I really have no idea. I really like this, though. I wish the CD offered more to look at and/or read. That's my only complaint. Definitely worth checking out. PM (39 W 719 W Lori Ln./Elgin, IL 60123)

THE FANFARE • demo

Thrash thrash thrash! Screamed vocals, fast guitars, breakdowns, THRASH! The recording isn't so great, but this still rocks. Straight forward. But things do get irritating during some parts. The lyrics are all strung together without spaces, so I can't read them at all. DD (thefanfare@hotmail.com)

SOMA • demo

This is scream yourself silly emotional release rock from Richmond, VA. They settle a whirlwind of guitars and bass on an uncomfortable drummer during the loud and fast parts. There are many quieter and slower parts where people talk the lyrics or scream them loudly. The words deal with uncertain futures, alienation, and lost friendship. One tune talks about war. Soma sounds like they enjoy playing their music. SJS (Jeff Byers/1700 Gately Dr./Richmond, VA 23233)

TRAP DOOR FUCKING EXIT • Must Die cassette

This cassette contains eight tracks of speedy punk rock with a thick bass and guitar sound. The playing is hectic as each song shifts through several rhythmic sections. The vocals are placed amidst the guitar sound and do not dominate. The lyrics are personal. The sound on this cassette is clean and warm. SJS (Trapdoor Fucking Exit/Postfack 58/116 74 Stockholm/Sweden)

CALLING GINA CLARK • tape

Incredible. That's all that really needs to be said. Just fucking incredible. Mesmerizing. This tape of this German band is packaged in an envelope with a bloody handprint and stains galore, Inside is the tape, a sticker, a tarot card of some sort, and a lyrical/explanatory/translation booklet. Totally DIY and inexplicably interesting. This is so damn awesome. Calling Gina Clark plays spastic hardcore that falls somewhere between Reversal of Man and Morser. Fast and chaotic with crushing breaks, off-time phrasing and agonizing vocals. Intensity! Extremely politicized lyrics with anarchist ideologies....These five songs fly by in no time at all leaving me wanting more... more! So go get your hands on this! Go on now... ALP (CallingGinaClark@aol.com)

SOMETHING IN THE WATER • demo

The first song totally through me off. After a few notes I thought it was gonna be some type of emo/hc, but after that was over some real fucked and fast hardcore took place with a bit of a Black Flag influence. The singer even sounds a bit like a young Rollins. The recording is excellent and the lyrics are of political nature. I'm keeping my eyes out for this band. MA (404 Manor Ave/Cranford, NJ 07016)

END ON END • demo

"End On End rough mixes from the upcoming album due out June 2000" is what is says in the insert. The album should be out by now but anyway this demo has three songs, and they sound pretty good for a rough mix. Two of the songs are melodic hardcore which reminds me of Fields of Fire. The 3rd song is a youth crew/emo ballad about changing yourself and is a good song that displays the soft side of the band making them more than just a one dimensional youth crew band. ADI (EndOnEnd@hotmail.com)

LOOK INSIDE • demo

Lyrics about being yourself, conventional beauty bullshit, remember the positive things in life, selling out the scene, anti violence and anti consumer culture. The sides of this tape are labeled "side posi" and "side core..." get the picture. If you like the picture, Look Inside paint it OK. ADI (Kraftos@Cyberdude.com)

LOUSE CRPHRE • demo

Fast grindish hardcore. I'm happy because they have a bunch of fast parts that slap you around a bunch, they also get all melodic and wimpy but then start rocking it fast again so it makes up for it and it adds nice contrast. The sound quality is pretty shitty, but I've heard worse and for recording with two room mics it doesn't sound that bad. I'd be interested to hear what these guys sound like with a better recording because I think some of the songs might really shine with a decent production. Comes with a nice booklet and interesting packaging. All the writing is in German. ADI (Wieh-Crone-Hair 44/58256 Ennepetal/Germany)

SKULLKRUSHER • Mentally Disfigured demo

So my VU meters hang out around negative 10db while this tape is playing, once in a while they get up to about negative 5db if something really exciting happens then the tape speeds up and slows down which makes this more of a joke. Maybe their tape player was shutting out on them while they were dubbing and they didn't know it, that's happened to me and it fucking sucks... you'll get done making like 50 demos and are excited because you can listen to your CDs again then you find out something got fucked up in the making and there goes a few days of dubbing misery. Either these guys didn't notice or they didn't care, I have a feeling they didn't care because I can't even get through one listen off this "raw fucking punk attack." Three pointer, from across the room with this one. ADI (PO Box 197/Stroke, IL 60475)

FACE UP TO IT • demo

Rockin' old school punk/thrash from France! This is pretty rad! The recording is a bit muddy, but I get the general idea of it all. Political lyrics ranging from bike riding to hardcore trends. The lyrics are funny and the music rocks. Watch out for these guys in the future!! DD (Luc Ardilouze/B.P. 11/3023 Bordeaux Cedex/France)



MAN IS THE BASTARD

photo by ??

V/A • Quarters Vol. 1 7"

Michigan area comp. with one song each by Small Brown Bike, Lovesick, Keleton DMD, and Quixote. It's definitely a labor of love type thing happening here, with four bands out of the same scene who are all aware, respectful, and appreciative of each other's efforts. SBB come off as a raging Jehu-meets-Hot Water Music hybrid. Lovesick actually impressed me here (unlike on their split w/ This Robot Kills) with an angsty, UOA-inspired jam. Keleton DMD are on the rawer side of things, with an earnest, driving rhythm section amidst the sore throat emo screamo baba-bino. Quixote have been around since the demise of Jihad, and continue their explorations into the jagged recesses of rusty emo-pop; they're like a Braid with more bite. If this is your bag, get in it. DM (Salfinger Press/180 Rosetta/Auburn Hills, MI 48326) or (ATARMS/PO Box 27/Marshall, MI 49068)

V/A • Raging Thrash From Blind Vision LP

The title of this compilation couldn't be more true. These crazy Japanese hardcore bands are indeed playing raging thrash. Purge, The Victims, Resident Of Chaos thrash out two tracks each on side A, and then Exterminate, Sacrifice, and Reality Crisis finish it off with two song each. All the bands play thrash, grinding thrash, or in Extinction's case a bit of punk thrash. All the bands do it well, and this record should be sure to please all the Japanese thrash fans. The covers fold out into a poster, but I can't make head or tails of the image. KM (Record Shop Answer/Hase Bld No. 2 B1/5-49 Osu 3/Naka-Ku/Nagoya-City/Aichi 460/Japan)

classified • top ten lists • classifieds • top ten lists • classifieds

Steve Snyder

We Don't Go To Their Parties comics anthology
• *Makeshift: The First Broadcast* compilation CD • *BIG YOUTH—Reggae Phenomenon* • *CERBERUS SHOAL—Crash My Moon Yacht* • *Rumpshaker #5 'zine* • *THE DEAD C—Language Recordings 1 and 2* 2xCD • Winona LaDuke speaking on the next 500 years • *"F" For Fake*—a film by Orson Welles • *NOXAGT—7"* singles • *ZOOTIC*—cassette

Steve Aoki

THIS MACHINE KILLS, THE EXPLODER, NINE DAYS WONDER, ENVY—Japan summer tour • *ESPERANZA*—chaffa tour • *OZO MATLI*—all • *JURASSIC 5—Quality Control* CD • *REFLECTION ETERNAL*—all • *SHOTMAKER*—discography CD • *Hopscotch Records (R.I.P.)* • *FORMER MEMBERS OF ALFONSIN/SAWPIT—7"* • *THE CONVOCAION OF...*—LP • *SONG OF ZARATHUSTRA*—discography 10"

Lisa Oglesby

GUTS PIE EARSHOT—Distorted Wonderland LP (fuck, yeah) • *GODSPEED YOU BLACK EMPEROR!*—everything • *The 'Zine Yearbook Vol. 4* • *STRIKE ANYWHERE*—LP • *Please Don't Feed The Bears #3 'zine* • *ORCHID*—split 10" and soon to be 10" • *SESAME STREET—10th Anniversary* LP • *HARUM SCARUM/STUPOR—7"* • *MANIFESTO JUKEBOX*—Desire CD • Leslie says Lance but, really, it's all about JC.

Adi Tejada

ELLIOTT—False Cathedrals 12" • *AFTERSHOCK—Though the Looking Glass* CD • *PULP—Different Class* CD • *ANGELS NEVER ANSWER—Hier Ist Kein Warum* CD • *LUDDITE CLONE—The Arsonist and the Architect* CD • *EXHUMED*—live • *NAZUM—Human 2.0* • Sunday Goleta Punk Soccer • *ORIGIN*—CD • Jehf on bass

Jonathan Lee

DEMON SYSTEM 13/HOG/RUINATION/9 SHOCKS TERROR/NEW GRANADA—live • *FUN PEOPLE*—live • *DEARBORN SS—7"* • *LIMP WRIST—demo tape* • *PARTY OF HELICOPTERS—Mt. Forever* LP • *KILL THE MAN WHO QUESTIONS—Pigeon English* 7" •

LIFE'S HALT/NO REPLY—live and recorded • *First ever hardcore show in Poplar Bluff, Missouri with DRAW BLANK, OUR FUNERAL, and USV* • *Last 1297 Madison Show with REMUS AND THE ROMULUS NATION, BURY THE LIVING, CADRE, THE PEOPLE'S WAR, PEZZ, and THE HURLEY BOYZ* • *WHAT HAPPENS NEXT?*—everything

Mike Amezcua

REFLECTION ETERNAL—Train... LP

Vincent Chung

THREE MILE PILOT—Another Desert, Another Sea 2xLP • *ACME Novelty Library—Jimmy Corrigan Anthology* • *ROCKET FROM THE CRYPT*—everything • *THE EXECUTIONERS, SOULS OF MISCHIEF, PEP LOVE, JURASSIC 5, DILATED PEOPLES, and BEAT JUNKIES*—all live in one weekend • *THE MURDER CITY DEVILS*—live • *CAVE IN—Jupiter* LP • *BLACKALICIOUS—Deception ep* • *...AND YOU WILL KNOW US BY THE TRAIL OF DEAD—Madonna* LP • *MONOCHROME—Laser* LP • *PACIHL—Bloodshed and Brutality* LP

Tim Sheehan

Slander #7 • *DEATHREAT—The Severing of the Last Barred Window* LP • *SENTIMIENTOS OPRIMIDOS/DIRTIES*—split 7" • *ESPERANZA*—demo • *LIFE'S HALT/NO REPLY*—split 7" • *The Hardcore/Punk Guide to Christianity* by Robin Banks • *CHISPA—Obstinator 7"* • *Society of the Spectacle* by Guy Debord • *LIFE'S HALT/THIS MACHINE KILLS/ESPERANZA/MILEMARKER*—live • *POLIKARPA Y SUS VICIOSAS/DEFUSE*—split 7"

Doug Mosurak

GOLETA, CA—the good land if there ever were one • *DUTCHLAND DIESEL/PSEUDO HEROES—1/3 3x + 1* split CD • *THE WHITE STRIPES—De Stijl* LP and live • Billy Werner • *ONEIDA*—live, every time • *ROTHKO—Forty Years to Find a Voice* CD • *BOOKS LIE—It a Weapon* LP • www.wfmu.org (look for me... I'm DJ Orange Julius) • *EXCELSIOR!*—new 12" on Belladonna • *THE FUCKING CHAMPS—IV* CD and live

The [Jukebox] Scenario 7". Sweet and passionate noise. \$3 Europe. \$4 world. Looking for bands for El Diablo LP compilation. <http://carmendiablo.cjb.net>; jonathanbenner@hotmail.com

Punk land trust in Southern Oregon seeks positive people. We have great land and are into ecology, activism, sustainability and fun. If you're posi-core, respectful and nice, we'd love to meet you. Cheap land payments! No drugs or leaches. antipathy@altavista.com

Headfirst Distribution has tapes of rare records, demo, radio shows, out of print comps, and more. Also 'zines, patches, and vinyl. Send a SASE or IRC for a catalog or check out www.geocities.com/headfirst_hc. Bands a labels please send samples for possible distribution and tape comps. PO Box 8431/Albany, NY 12208-8431

Punk and Hardcore shows on video! maxpages.com/punkkvideo

Cycle.Collective@usa.net. Proud to put out the Encyclopedia of American Traitors anthology CD and the sexual discrimination comp benefit CD. Both out November 2000. Shirts, posters, stickers, pins. Huge distro. See ad.

International DIY experimental/noise. V/A *Noise Conglomerate Vol. 3* CD/r/special packaging limit to 100 copies. Featuring Cock E.S.P., Outermost, Sickness, Suppression w/ Facialmess, Joshua Norton Cabal, Prurient, Moz, Cornucopia (plus 8 more). \$5ppd (world) from Anti-Everything/22 Mallory #1/Hampton, VA 23663/USA; existnoise@aol.com

Dwelling Portably, comfortably, in tent, van, pickup, or your own creation. "Many detailed tips, easy to understand." —ARG. "Very helpful and useful" —Slug & Lettuce. "Amazing resource." —Factsheet 5. Since 1980. \$1/issue. 6/\$5. PO Box 190-ha/Philomath, OR 97370



USA \$3 EACH 2 FOR \$5
5 FOR \$10. WORLD \$5 PPD
CASH ONLY! NO CHECKS

KAAOS NUKKE 7" EP
TEAR IT UP S/T 7"

EX- DEAD NAT ION, ENERGETIC FAST H.C.
CODE 13/DS-13

13 SONG SPLIT 7"

NINE SHOCKS TERROR

"MOBILE TERROR UNIT" 7"

REAL ENEMY/HOLDING ON

"TWIN CITIES HARDCORE" 7"

CLUSTERBOMBUNIT

"AND THE DIRTY LITTLE WEAPONS" 7"

SPAZM 151' "POWER SONGS" 7"

UNITED SUPER VILLAINS

"ESCAPIST" 7"

DEMON SYSTEM- 13

"ABORTED TEEN GENERATION" 7"

CODE - 13

"A PART OF AMERICA DIED TODAY" 7"

TAMPERE SS

"SOTAA" 7" EP

TAMPERE SS

"KUOLLUT & KUOPATTU" 7"

HEIST

"PAIN IS CAUSING LIFE" 7"

PROTESTI 7"

N.O.T.A./BROTHER INFERIOR 7"

DISTRAUGHT 7"

MURDERERS 7"

CODE - 13

"THEY MADE A WASTELAND...." 7"

H-100'S

"TEXAS DEATH MATCH" 7"

MASSKONTROLL

"WARPATH" 7"

CODE - 13

"DOOMED SOCIETY" 7"

BRISTLE "SYSTEM" 7"

DESTROY

"BURN THIS RACIST SYSTEM ..." 7"

CIVIL DISOBEDIENCE 7"

AUS ROTTEN

"FUCK NAZI SYMPATHY" 7"

CODE 13 DISCOGRAPHY CD

1994-2000 8\$ PPD. WORLD WIDE

check out our web site

www.havocrex.com

SEND FOR OUR FULL
CATALOG OF HARDCORE
T-SHIRTS AND TAPES

USA -SELF ADDRESSED STAMPED LONG
ENVELOPE, WORLD-\$1 OR 2 IRCS

HAVOC RECORDS P.O.BOX 8585,
MINNEAPOLIS, MN 55408 USA



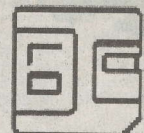
experience the split full length from the
revered new brunswick based movements
you have heard so much about:

Stormshadow and Fanshen

28 songs 28 page booklet

12" \$9 or CD \$11 ppd

CD version has 20 page booklet insert



9volt.com · po box 169 · edison nj · 08818
also available through Revelation and Very

Days of War, Nights of Love



CRIME THING. FOR BEGINNERS



304 PAGE BOOK

YOUR TICKET TO A
WORLD FREE OF CHARGE



\$8ppd,
add \$2 for Priority Mail
and a bunch of free shit.
Special Book-Only Address:



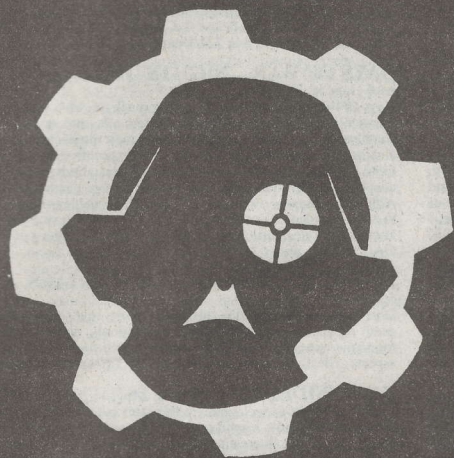
CrimethInc. Far East
PO Box 1963
Olympia, WA 98507



outside of the US, e.mail
book@crimehtinc.com

crimethinc.com/days

seven days of samSara cobra kai



dead robot

allstars

po box 19574
cincinnati, ohio
45219

a split seven
inch recording

cobra kai

4song 7"
both \$3

what's next?

an albatross

and the 1|sex 2|bird 3|cake

collective

checks payable to
austin hassett

ahass1-at-aol.com "make some fucking noise!" 1981-2000
-jason e. gibbs

WINSTON 7
7 CHAOTIC PUNKROCK ANTHEMS
TO BANG YOUR HEAD TO II

YAGE CD
MAXIMUM ENERGY TEAM II

COMING SOON :

THE OLIVER TWIST LP

YAGE/THE ROBOCOP
KRAUS SPLIT 7"

CD \$ 12 ★ 7" \$ 5 WORLD PPD

NOVA RECORDINGS
GLADBACHER STR. 44
50672 KOELN ★ GERMANY
WWW.NOVARECORDINGS.DE

Stefano Bosso • Via S. Agata, 4 • 28064 • Carpiignano S. NO • Italy •
Luca and Adriano Pontaneto • Via Muratori, 95/b • 28060 • Lumellogno NO • Italy
cycle.collective@usa.net

**CYCLE
RECORDS**



Cycle Site with distro. Shirts, fanzines, stickers,
patches and stuff check: www.geocities.com/sunsetstrip/venue/2912
Distributing the New Wood 7" and the OneFineDay MCD on Genet/Green
and the OneFineDay/Dead Inside split 7" on Householdname recs
(out in September) Out in the future Blud 7"
LickGoldenSky CD. The Walt Lariat CD. Still Hot is the Wood CD and
out, hopefully, October 2000
CD comp. Benefit for women shelter
CD Encyclopedia of American traitors anthology

SO TOUGH WILL MAKE YOU THINK
OUT NOW!

Foilin' the Works

VS.



SEITCH/FOILIN THE WORKS split 7"

\$3 ppd u.s.

first 100 orders get limited green vinyl

also available:

FOILIN THE WORKS demo tape \$3 ppd

SEITCH demo tape \$3 ppd

SACCHARINE OVERDOSE demo tape \$3 ppd

AMERICAN HONKERS TO LIVE & SING LIVE \$4 ppd

and more... WRITE TO:

LOS BANDIDOS



LOS BANDIDOS RECORDS
PO BOX 175
20024 A Guadalupe
austin, tx 78708-0175

can you sssmmmmeeelllll what the
FLAT EARTH RECS
is cooking?



SAWN OFF

- CD fastfastfast!!

everything recorded so far.
"Blast beats galore with
pissed off lyrics about
how fucked the world is"
26 songs / 26 minutes.

CRESS "From Violence
to Consumerism" EP

"Slow, heavy and menacing mayhem riding along the
lines of ANTISECT, AMEBIX, AXEGRINDER with a
punch of KILLING JOKE." FRACTURE

"You're On Your Own" CD
(Experimental compilation chock full of freaks).

ebola - "Imprecation" EP

(A Classic - back in press one last time)

and stuff by: SCATHA, KITO, HEADACHE, JOHN
HOLMES, SOLANKI, HEALTHAZARD SUBMISSION
HOLD, WITCHKNOT, URKO, HARD TO SWALLOW,
MANFAT, LOS CRUDOS, SUFFER, DOOM.

(uk folk) DAMAGE: EUR / WORLD
send stamp or (POSTPAID) UK (SURFACE) (AIR)
(others) check EP/CS £2 \$4 \$5
website for latest 10"/LP/CD £5 \$10 \$12
catalogue

WELL CONCEALED CASH or CHEQUES (UK £ ONLY) to
"FLAT EARTH"

P.O. BOX 169, BRADFORD, BD1 2UJ, UK.
snead@flatearth.free-online.co.uk

WWW.FLATEARTH.FREE-ONLINE.CO.UK

'ZINE REVIEWS:

LO=Lisa Oglesby, RG=Ryan Gratzner, CD=Chris Duprey, ALP=Alex Pasternak, PM=Patrick, FIL=Fil, JP=Joshua Peach, LK=Leslie Kahan, SJS=Steve Snyder, & MA=Mike Amezcua

ABORTED SOCIETY #2

5.5x8.5 \$2 48pgs.

On the back cover of this anarcho-political 'zine are the words, "Issue #2... it's finally here!!!" I can't believe Aborted Society finally pulled it off!!!! And, somehow, I'm left wishing they hadn't. I don't even like to think about how many 'zines there are out there exactly like this one. I think that these (probably wonderfully creative and inspiring) people would be better off putting their energy into something else, and so would we. Cut and paste essays on the WTO, free trade and the media. Also top ten lists, record reviews, that sort of thing. And, just for kicks, "the top twelve songs for a riot/protest." Pretty bland and boring stuff. PM (PMB 1377/ East Pike St./Seattle, WA 98122-3934)

ADMISSIBLE DECAY NEWSLETTER #8

8.5x11 1 IRC 4pgs. This is a brief metal/hardcore publication from Finland. First up you get the sorry tale of the editor's previous 'zine and its demise at the hands of a supposed partner. Then a bit of politics with a discussion of Austria and European economic union. There is an interview with Austrian metal band Angry Angels and a bio from Australian band Warsore. The remainder is reviews of demo tapes, records, and 'zines. There are a few classified ads as well. SJS (J P Muikku/Apajakuja 1D14/Fin 80140 Joensuu/Finland)

AKSNEN NEWSLETTER #4

5.5x8.5 free 20pgs. This is a small politics and music 'zine from Johore, Malaysia. This issue begins with the Indonesian Anti-Fascist Front report in which the street demos that followed the June 1999 elections in that country are described and explained. There is an interview with Faizal Azad of the Indonesian punk band Klassenstrid. He is also a spokesperson for the FAF and describes their opposition to the fascism of their government and attempts to educate people about other forms of government and political organization. He also discusses the history of the conflict in East Timor. There is a bio from the Singapore band Minus and some information about the Sangai Selanger dam project. The remainder of the 'zine is filled with music and 'zine reviews and ads for Malaysian distros. SJS (Bullshit Distro./Ted #39 Jalankecil/8500 Segamat/Johore/Malaysia)

ALABAMA GRRRL #8

5.5x8.5 \$2 32pgs. The writer of this 'zine asked that it be reviewed by someone who likes personal 'zines, and I can see why. From the typewriter-like font to the photo of the 'zinester, *Alabama Grrrl* fits the "personal 'zine" profile perfectly. I enjoyed reading much of this and, like all personal 'zines should, I felt like I was introduced to the life of Alecia through reading her work. There are pieces in here about protests and radicalism, as well as having a girlfriend and the pill. If you are a fan of the personal 'zine, you won't go wrong with *Alabama Grrrl*. LK (Alecia/PO Box 297/Lawrence, KS 66044)

ALARM #6

8.5x11 \$3 64pgs. This issue of *Alarm* contains in-depth interviews with Vinny of The Grey Area, Jonah Matranga of One Line Drawing, and Robert Fish of The Judas Factor. The questions are worth asking and the people conducting the interviews establish a comfortable rapport with their interviewees. Vinny talks about family, the words to his songs, his musical history, and his enjoyment of art. Jonah talks about performing solo, messages in music, the movies of 1999, and Led Zeppelin songs. Rob Fish talks about growing up in punk rock, his involvement with Krishna and subsequent search for happiness, and his evolving relationship with punk and music. There is a feature article on low power FM radio and an interview with a person named Steve Provizer who established and ran a station in Allston, MA until the FCC shut him down. Also included here are columns and a section called "Ramble" in which contributors do just that about many and varied subjects of concern to them. There is a short piece of violent and chilly fiction and then the issue ends with music and 'zine reviews. SJS (PO Box 200069/Boston, MA 02120)

ALARM #7

8.5x11 \$3 80pgs. Well, you've just finished Steve's more comprehensive review of issue #6... so I'm not going to bother with too many details for issue #7. This 'zine looks quite nice and gives you plenty to read about. The columns pleased me and the interviews actually had conversations of interest (yahoo). They talk with The Casket Lottery, Nerve Agents, Shiner, Shai Hulud, and a really interesting one with All. I especially liked the piece on Vinyl Video (which somehow stores an archive of television shows onto vinyl records) and the section called "Ramble On." Now I just need to get issue #6 from Steve so I can read the beginning of a story I just read the end of (since they only print half). LO (PO Box 20069/Boston, MA 02120)

ALL THAT CREEPETH #1

5.5x8.5 \$1/trade 28pgs. The price is probably somewhere, but I am blind. (I found the price; guess Ryan is blind. Hec hee. - ed.) Just use your brain powers. I've found, some of my favorite stories to read are ones about old jobs where the person totally ripped the employers off. I wish I had the guts to do that, but I guess I haven't had enough jobs yet. Well, this guy has lots of job stories. The layout is cut and paste, and some things are written instead of typed. Okay, so there are little stories and stuff, the longest one being a tour diary of their trip to Graceland. And that takes up about half the 'zine. One thing I can't get out of my mind is the little pictures he placed on a page from old yearbooks. That one guy looks like an evil person from "Buffy," and I can't help feeling pain in my heart, and I wonder to myself, "What's this guy's story?" Anyway, nice 'zine to read: good variety; interesting things to read. RG (3506 W Azele Apt. 132/Tampa, FL 33609)

AORTA #1

4.25x5.5 \$? 24pgs.

Here you'll find a short, personal 'zine. The bulk of the content is a diary of a trip to Cuba. Some parts of that journey were interesting, though I imagine people who have been to Cuba on a similar program with some short, poetic writings that make up the remainder of the content in *Aorta*. Though the 'zine didn't bore me, I didn't feel a strong connection to it either. LK (cantley@ns.sympatico.ca)

BECOMING EVERYTHING YOU HATE

#1 5.5x8.5 \$1 32pgs

Nice persi (that's right, I am cool) 'zine totally comprised of writing and drawings by the author. The writing ranges from fiction to non-fiction, with a bunch of poems in between. The non-fiction is mostly about what's going on in his life right now and whatnot. The fiction varies from a few pages long to ones that are just one paragraph and I found them to be well written and interesting. Also, the poems are very good in my opinion (that's kind of a rarity, sorry people... I'm included in that also). The drawings are all sketches that seem pretty random in their subjects; some of them being neat and interesting looking, and others being kind of scribbles yet forming some congenial object-thing if you look hard enough. 'Zines like this are good, and I enjoyed reading it. RG (Chris Kline/34 Knollwood Dr./Valatie, NY 12184)

BEDROOM FLOOR 4x4

\$? 16pgs. A pocket-sized personal 'zine from two women in Belgium that tackles issues of depression, love, and inspiration through poetry. The opening piece talks about experiencing life but leaving all emotional baggage on the bedroom floor, supposedly to make living clearer and easier. That is an interesting idea and gave a cool perspective to this 'zine. LO (Sarah Belper/Bamberg 12/3140 Keerbergen/Belgium)

BLACK CLAD MESSENGER #12

8.5x11 \$1 20pgs. An anarchist information 'zine that reads like a newsletter. Inside you'll find lots of data and opinion pieces about happenings in their local Eugene area, and some response to leftist actions all over. This resource also lists addresses of places and people to contact to get more information about the issues discussed within. LO (PO Box 11331/Eugene, OR 97440)

BRAZEN HUSSY #5

5.5x8.5 \$1 32pgs. *Brazen Hussy* is a comics 'zine written by Caroline of Gainesville, FL. In this issue Caroline tells about how she came to like living in Gainesville, describes a crazed drugged out experience at a U2 concert, a childhood experience with mace, and an odd dream that involves a three armed boy, drugs, armed robbery, and train hopping. There is also a story about her father's thwarted plans to join Castro's revolution. Scattered throughout are quotes from friends and expressions of anger and love. SJS (PO Box 13105/Gainesville, FL 32604)

BURNT #2

8.5x11 \$? 16pgs. This is a cool 'zine, true to the cut and paste format. The layout is jumbled, but fun to read. *Burnt* has a few different perspectives, which is good. Articles on the student teacher interaction in college, getting older in hardcore, and a good feature on the top 8 worst places to live (so you can stop complaining), other random rants, and even a little poetry. Also some record, tape, and 'zine reviews. CD (400 Park Rd./Parsippany, NJ 07054)

CARNAGE ASADA

8.5x11 \$1 34pgs. This photos 'zine fell into my hands just as I was tired of reading anything really heavy. Most of the content is captions complementing each photo. I was pretty amused. There are also a handful of quick, weird stories about death and injury and a tirade on marriage. LO (PO Box 6715/Oxnard, CA 93031)

CAUSTIC TRUTHS #74

8.5x11 \$? 32pgs. Each time I get this 'zine for review I am stunned by the high issue number they are at. Issue #74, Jesus! Following the music magazine format, this issue has letters, columns, reviews, and ads. The specialty pieces are articles on Dow, the importance of activism, and the Superbowl; plus a couple interviews: one with the editors of *Punk Fiction* 'zine and the other with legendary artist Frank Kozik. LO (PO Box 54298/152 Carlton St./Toronto, ON/M5A 2K0/Canada)

CHEW ON THIS #4

8.5x11 33¢ 2pgs. *Chew On This* is a flyer 'zine filled with rants, a Catharsis interview, and a few record reviews. There isn't too much else to say about this short read because there isn't too much here. Flyer 'zines aren't that easy to review because of that fact. But that doesn't mean they shouldn't be read; especially since they are an easy way to stay current on your local (or not so local) scene. LO (Jesse/137 Morgan Pl./Kearny, NJ 07032)

CHRONICLES OF DISGUST #6

8.5x11 \$1 16pgs. Much of this 'zine reads like a journal with a few rants here and there. Emily is dealing with her own issues of love and hate and relationships. She goes back and forth between moments of inspiration and disillusionment, unfortunately a bit of self degradation is along for the ride. She wants to live positively but is struggling with how to get there. Also included is her account of a trip to Texas, book reviews, and her affinity with vultures. JP (Emily Greenwalt/4319 Tholozan #1/St. Louis, MO 63116)

CHUMPIRE #132

8.5x11 33¢/trade 2pgs. It is summer vacation for Spanish teacher Greg. On his schedule is a class on Spanish literature, a trip to Cincinnati, other *Chumpire* projects, and some relaxation. You also get the word on records and 'zines that catch his attention, and some reports on recent shows in northwestern PA. Other writings cover civic issues in Meadville, PA and Walter Matthau. SJS (PO Box 680/Conneaut Lake, PA 16316)

CHUMPIRE #134

5.5x4.25 stamp 16pgs. Another short and sweet issue of *Chumpire*, though this issue isn't the single-page, double-sided copy that I've come to expect from Greg. Here he chops the pages down to make a small booklet. Reviews, observations, rants... it's all here. LK (PO Box 680/Conneaut Lake, PA 16316)

CONSTIPATION #9

5.5x8.5 \$1 (free to prisoners) 32pgs.

Once again Ron puts together this excellent 'zine focusing on life in prison. This issue has a bit more of a focus on his personal life and experiences, though there is still the activist political content that generally fills the pages of *Constipation*. I enjoyed the more varied content, and found that the more personal aspects rounded out the 'zine well. Anyone interested in prison-related issues would do well to get a copy of this 'zine. You can write to Ron directly at: Ron Campbell #N30537/PO Box 711/Menard, IL 62259. If you want to order a copy of the 'zine, use the address below. LK (Anthony Rayson c/o South Chicago ABC Zine Distro./PO Box 72/Homewood, IL 60430)

DAYS OF WAR... NIGHTS OF LOVE

book steal it 290pgs. *Days Of War... Nights Of Love* is pretty much the ABC's of ideas from the CrimethInc. Worker Collective bound into a mammoth book. There are chapters that deal with various issues in their intellectual, revolutionary, and inspiring manner as you have come to expect from these folks (though there isn't a chapter for every letter like you might expect). Some of the chapters I enjoyed more were the ones on history, gender, love, and work. Although I disagree on some levels I am glad that they are out there trying to make people think. If you've ever read *Harbinger* or *Inside Front* you know what style of articles to expect. LO (2695 Rangewood Dr./Atlanta, GA 30345)

DEATH RITUALS AND DIY BURIALS

5.5x8.5 \$2 20pgs. Do I even need to describe this? Really, the title says it all. It's about death rituals and things associated with burials, not all of them DIY. I found the 'zine to be pretty interesting since it covered so many different aspects of death. Humans are sure weird. LO (DIYburial@hushmail.com)

DOWNSIDED #3

5.5x8.5 \$1 24pgs. I didn't have any expectations for this 'zine before I began reading it, but I found it to be quite a good read. The interviews were my favorite part, as they were with interesting people and bands, and I felt that I walked away from them knowing more about the interviewees. Those interviewed include Rubbish Heap, Matt Anderson from *Engine*, Pille from *Gecko Newsletter*, Sned from John Holmes and Flat Earth Records, and more. There are also some short writings by the author, mostly focusing on the hardcore scene and different issues he has with it. Overall, well done. LK (Toni Eiskonen/Siltapellonkuja 2 K 98/00740 Helsinki/Finland)

DREAM WHIP #11

4.25x5.5 \$3 160pgs. Here you have a FAT, quarter-sized fanzine with travel stories, city stories, bike stories, subway stories, and that sort of thing. There's a lot of material here but it's handwritten and a lot of space is taken up by the author's abundant rudimentary sketches, so it doesn't take as long to read as you might expect. It took me less than an hour to read. Is it good, finally? Sure, yeah, it's pretty good. A lot of it is about New York and I am fond of that city. Is it worth three dollars? Depends on what three dollars means to you, I guess. I think most people will find it worthwhile. So yeah, go for it. CD (PO Box 53832/Lubbock, TX 79453)

DRIZZY AERONAUTICS

4.25x5.5 \$? 60pgs. This is a personal 'zine filled with a collection of autobiographical stories. It is written in a dense prose that seems to incorporate free association and stream of conscious word play. The stories have some recognizable direction but are heavily interwoven with dreamlike actions. For me this was a very difficult read. SJS (APT/733 Turnpike St. #234/No. Andover, MA 01845)

DUM #1

5.5x8.5 \$1.50 28pgs. Done by two kids striving for a better world. They are serious in their intentions but didn't forget to bring along their senses of humor. Mostly composed of personal writings, short essays, and prose and poetry. These authors share their experiences with mental illness, isolation, and dealing with being the odd kid against the bullies. Hey, they even have exclusive interviews with each other. JP (Nick Albertson/48 Ware Rd./Newton, MA 02466)

THE EXPOSITION #1

5.5x8.5 \$? 28pgs. The first page of this looks more like a textbook than a 'zine! It has a table of contents that clearly summarizes the journey on which the reader is about to embark: Intro, NJ vs. The Global Economy, A16, Seasons Dissolve (Friends Disappear), Crash the Conventions, Plugs, Conclusion. Well, there you have it. The content is made up of both personal experiences of the writer and interviews with other folks. LK (smallpoxchamp@hotmail.com)

DWELLING PORTABLY Aug. 2000

5.5x8.5 \$1 24pgs. Here is another issue of this excellent guide to living lightly on our planet. The focus is on portable/easy structures that keep people warm and dry and various ideas and creations that aid with such endeavors. In this issue you will find more information on bathing with minimal water, information on health issues and foods, insects, and bicycling. A number of articles on living in cars, trucks, and campers make up the bulk of this issue. They describe a variety of ways to look at permanent or semi-permanent vehicle dwelling. There is discussion of RV living, rail riding, and many other issues. This ends with the index to previously published editions and pamphlets. SJS (LLL/PO Box 190/Philomath, OR 97370)

EASTER SUNDAY #1-#3

8.5x11 25¢ each 20pgs. These are three parts of an illustrated story. It seems to be the tale of three dropouts making their way to Atlanta via hitch-hiking and train hopping. The Atlanta of their destiny is a war zone with shelling and open combat in the streets. The three guys in the story are going there to loot. The characters are crude homophobic losers who seem to be having a run of good luck. Issue #1 tells the story straight while #2 and #3 mix in pieces of events in Atlanta or some scenes apparently from outside the story line. The drawings are rough sketches that portray a minimum of character and location. SJS (Jeff Dalrymple/6203 Pawley Swamp Rd./Conway, SC 29526)

EMPATHIC EMBARRASSMENT

4.25x8 50¢/trade 40pgs. I love this size for a 'zine, it's as tall as a half page but only as wide as a quarter so it fits right into your pocket. This is the first issue of a personal/political 'zine from the midwest. It starts off a little slow at first with personal criticisms of patriotism and Christian propaganda but it definitely picks up as you read. The parts that I found boring were relatively short and painless and there are little fun sections to break it up like how to fix your bike and bunny hop step by step. At the heart of this issue are personal reflections of the author's experiences in Seattle and DC during the WTO and world bank protests. The whole story has a refreshing perspective as it follows him briefly through a year in his life from feeling clueless and unaware to how he became involved in these events, what he learned and how these experiences have affected him since. Definitely worth the read. FIL (John Pearson c/o Eileen Pearson/422 Homcrest Ave./Kalamazoo, MI 49001)

EVENTIDE #6 8.5x11 \$2 136pgs.

This is a thick music 'zine from New York City. It starts off with a few pages of columns mostly about personal experiences at shows, playing music, writing columns, etc. One column gives some thoughts on social engineering and another whines about collector editions records. There is a multitude of interviews. Some are just a page long and deal mainly with performance and lyrics. These short talks are with Edith Frost, Kill the Messenger, and Looper. The longer interviews get more personal information out of those folks talking. Andrew of American Analog Set discusses life in Austin, TX, their quiet music, and playing it live. Kathleen Hanna talks about living in New York City, the music of Le Tigre, and books and music. Euphone discusses their past, present, and future. Burn It Down discuss spirituality, books, music, and their history. Aaron Turner discusses Hydrahead records, graphic design, and music. There is a report on the Voices In The Wilderness benefits. Interviews with two people who set up the benefits cover politics, a *Punk Planet* cover story, and getting information about the situation in Iraq out into public knowledge. Drunk talk about living in Richmond, their history and plans, and they tell some goofy stories. Sliver Scooter are asked some goofy questions to which they respond in kind. Jay Robbins talks about production, lyrics, Burning Airlines, and the changes he has noticed in the underground. Milemarker talk about playing their music live, getting their band together, touring, and life outside the band. Yaphet Kotto talk about life in Santa Cruz, touring, and lyrics. Ted Leo talks about his many musical projects and going to school at Notre Dame. One of the highlights of this 'zine is a long conversation between Caitlin of Rainer Maria and Tracy of Dahlia Seed/Souvenir. They start off talking about a show they played together and go on to talk about their first musical experiences, playing in a band with boyfriends, making music, women in bands and at shows, and their parents. Lastly there is a write-up of the activities and beliefs of Jon Strange. *Eventide* contains many music reviews that attempt to treat varied sounds fairly. SJS (PO Box 2641/New York, NY 10009)

FANZINE CLICHÉ #6 5.5x8.5 \$7 40pgs.

This little 'zine comes from Chile. I'm starting to see a whole lot more 'zines come out of there just in this last year alone, pretty dope. Anyway, this is printed on newsprint and has a very simple and clear layout to it. Lots and lots of text. In here you'll find interviews with Eterna Inocencia, Gameface and Entrefuego, plus plenty of reviews and columns. Overall it was a quick read but very informative as to what is the musical interest right now in Chile. MA (Guaro/Llewellyn Jones 1594 Depto. 402/Providencia/Santiago/Chile)

FBI MAGAZINE #3 8.5x11 \$2 32pgs.

This is a 'zine of political thought and activist reporting. The editors open with two pages of assumptions and myths concerning underground culture. Next they layout thirty demands that address what they wish to get out of life. These mainly focus on reclaiming control over thoughts, activities, and surroundings. The bulk of the pages contain essays and opinions. One essay discusses diet, the effects of eating vegan, and occasional fasting on one's health and mental status. Another piece discusses one conspiracy theory that attempts to explain the origin of the AIDS epidemic. This one suggests that the shadowy Bilderberger group had the disease developed and releases for population control purposes. Other essays deal with the search for inspiration in the absence of leaders, the non-coverage of the WTO protests by corporate media, and how the various communities of which we are a part might provide fulfilling social interaction. There is a report on conditions in Australia surrounding the Olympic games, the struggles of indigenous people, and the hardcore scene. The 'zine closes with a series of essays that describe individual experiences with jail, sailing, body image, and advertising. SJS (15W Dayton Hill Rd./Wallingford, CT 06492)

FERTILI OCTOPI 4x5 free 80pgs.

Fertili Octopi is a collection of stories, musings, and drawings that seem to be bits and pieces of the author's world described and collages to form this 'zine. One long story tells of a guy who can only sleep during loud noise. Others tell of love, relationships, and events during a street festival in Spain. Other pieces describe a mother's dietary changes and the birth of a Swedish child in a northern California town. There is an interview with Wil Oldham tucked in here also. *Fertili Octopi* is a nice cut and paste personal 'zine with a slow dreamlike pace. SJS (405-1217 SW 11th Ave./Portland, OR 97205)

FILTER LANES #2 5.5x8.5 \$2/trade 44pgs.

There is a LOT of content in this 'zine. Small font fills up page after page after page... the content is mainly contributed columns which touch on both personal and political topics, with a bunch of stuff about punk rock, too. There are interviews as well with The Promise Ring, Rainer Maria, Pension State, and a few more. I enjoyed some of the columns, but there were others that didn't interest me too much (mainly the ones about "the scene"), but that could be because I am not a part of the Singapore scene. LK (Low Zu Boon/Robinson Road Post Office/PO Box 343/Singapore 900643/Singapore)

FOOD GEEK #3 4.25x5.5 \$1 36pgs.

From the lovable Carrie who brings you *The Assassin And The Whiner* comes her homage to food and all it's wonders. *Food Geek* is a collaborative effort between her and whoever wants to chip in. There are articles about food, funny stories, and good recipes. Yummy. LO (Carrie McNinch/PO Box 481051/Los Angeles, CA 90048)

FORTUNE #7 8.5x11 \$4 40pgs.

Ugh, a sub-par comic that is hard to follow. It is labeled for "mature readers", I assume because of the gratuitous female nudity and strange sexual metaphor. Though there is a very loose point being made, the comic delivery is just crap. Moan and complain about the state of the world while you draw extra the fine detail of tits and ass. No thanks. LO (Michael S. Baker c/o Pipedream Press/56 Mansfield St. #1/Allston, MA 02134)

FRACTURE #13 8.5x11 \$3 80pgs.

The cover is what brought my attention to this 'zine (cuz it's got DS-13 artwork all over it) and I'm glad it did cuz I ended up liking it a lot. Reminds me a bit of HaC without much of the political columns and more of just speaking what's on your mind type of columns which was sort of refreshing to see. Included as well are interviews with DS-13 fresh off their US tour, Submission Hold, Silent Season, and a piece on Kosovo. Also lots of ads and lots and lots of reviews. MA (PO Box 623/Cardiff/CF3 4ZA/Wales/UK)

FREE SOCIETY #8 5.5x8.5 \$2 54pgs.

Free Society serves as a mouth piece for radical politics and subversive ideas. Most of this issues is news in some form. There is information about protests and benefit shows the editor's been involved with, plus more article style pieces on Mumia, vivisection, the controversy about the whaling done by the Makah Tribe, tips to counteract and detect being bugged, and a few rants. Additionally, the interview with Crust as Fuck (from Sweden), music reviews, *Profane Existence* Magazine news, fill in the extra spaces. LO (Stu Morris/Box 538/Bright's Grove, ON/N0N 1C0/Canada)

EVERY OTHER #12 5.5x8.5 \$1 44pgs.

A punk 'zine with thoughtful and creative layout, and a fair amount of artistic integrity. A good third of the space is taken up by columns, then you have a few reviews, a neat little interview/psychological analysis with the band Wheelbite, and some other news. Looks good to me. Look for it or write. PM (824 W 47th St./Richmond, VA 23225)

EVERY OTHER #13 8.5x11 \$1 28pgs.

Every Other #13 is packed with content. The new issue has columns, reviews, informative articles on NAFTA and cyberlaw in VA, and interview with Apt. 13 records/graphic design. They've also included a weird "interview" with Bucko Biggs and Sassafras Jones which I can't tell is fact or fiction. Ah well. A nice issue. LO (824 W 47th St./Richmond, VA 23225)

GARAGE COURIER #5*6* 5.5x8.5 \$2/1 IRC/trade 40pgs.

The 5'6" refers to more than just the issue number (but as far as issues go I think this is actually #5, possibly with a little #6 thrown in there since it took so long for him to put it out). So next issue will probably be #7. Phew, glad that's cleared up. Layout is a sort of cut-and-paste/typed out computer stuff, and it looks pretty. There are some nice columns to read; I found the one by the deaf woman about being deaf to be really good. It's short, but it really got to me. The editor has a bunch of stories which were enjoyable to read. One thing I noticed scattered throughout was mentions of his campaign for mayor, and how the whole town seemed to make fun of him for it. It says that next issue will have more details, so I will have to check that out. Poetry, interview with Daygo Abortions, 'zine/record reviews, etc. Good stuff. And correct me if I am wrong, but isn't "Vancouver Island" not really an island? RG (Joey C./1195-B Dogwood St./Campbell River BC/V9W 3A3/Canada)

GIRL 5.5x8.5 \$2 24pgs.

Girl is a play, or screenplay perhaps, about the a section in the lives of a group of young people. Some of them are punk, some of them are going through strange stages, and some of them are just weird. The writer tries to bring in a lot turbulent action and emotional calamity, showing the emotional rollercoaster most of them are on. Unfortunately, the dialogue is totally kitsch and comes off badly. The cheesy nature of it makes it hard to really care about the characters... this comes back consistently to bite the story on the ass. I was hoping to something a little better since it was done by Supercat Press, the same people who give you *Otaku*. A rough first release but hopefully this press will get stronger with time. LO (114 Carter Blvd./Nepean, ON/K2G 2M7/Canada)

GIRL PROBLEMS #1 5.5x8.5 stamp 16pgs.

When I picked this up and saw that it had an article about the Old Barn Punk Fest, I figured that it would be 16 pages of punk rock madness... but instead the first article talks about a crappy college roommate, and the second is about a relationship breakup. There is indeed a section about Matt's experience going to the Old Barn Fest, as well as some reviews of films and records, and a few other more personal pieces. LK (Matt Smith/950 Main Box 1881/Worc., MA 01610)

GOODNIGHT FOR A DAYDREAM 4.25x5.5 \$1 20pgs.

This collaboration combines the pleasing aspects of a personal, anecdotal 'zine with some lovely art. The stories are about being creative, living in the city, times with friends, and feeling full of life—there is even a yummy chocolate pie recipe. Nate Powell and Jenny Holt fuse words and drawing together nicely to create a charming little 'zine. LO (Jenny Holt/402 S Henderson #17/Bloomington, IN 47401)

GREEN ANARCHY #2 news \$2/

\$2500 to cops 16pgs.

Green Anarchy covers resistance from around the world, with an emphasis on the more radical/green side of the activist scene, with articles on why the anarchist movement needs to make a true break from the left, coverage of ecofence and animal liberation direct actions, and an article explaining that anarchists need to learn the skills needed to grow food and live in harmony with nature in the post industrial society. This is awesome if you're into this kind of stuff. CD (PO Box 11331/Eugene, OR 97440)

GRUB #10 4.25x5.5 55¢/trade 24pgs.

Here is a small, pocket-sized cookbook 'zine which caters more to vegetarians than vegans. There are 5 recipes here with a special 2 recipe section on cafeteria style food and portions. A nice feature of this 'zine is that all of the recipes are printed on index card-sized paper that are removable from the 'zine. Good idea. There is also a bookmark stapled into the 'zine. Much in the spirit of *Soy Not Oi*, complete with suggested cooking music, food stories, and cooking tips. JP (Laura/PO Box 1471/Iowa City, IA 52240)

HANGING LIKE A HEX #14 8.5x11 \$3 110pgs.

Another rock filled issue of *Hanging Like A Hex* presents itself for your digestion. This one features "what's your band up to now" style interviews with National Acrobat, Hot Water Music, Tristeza, Spark Lights Friction, Discordance Axis, Madball (yes, that's right), Casket Lottery, Every Time I Die, and Time In Malta—plus an in-depth talk about the comic book biz with artist Jordan Crane. Of course, there are reviews and news to fill your brain but I liked the themed columns about traveling and failure quite a bit as well. Issue #14 shows the breadth this 'zine has in content and highlights some eye candy in terms of layout. If you liked *Second Nature* or enjoy current issues of *Status*, check this out. LO (201 Maple Ln./N. Syracuse, NY 13212)

HAZLO TU MISMO #9 8.5x11 \$1 64pgs.

This issue has been dubbed the "art issue part 1" by the editors. Where they have focused their attention to interviewing punks who are also artists, designers and photographers, for example one we'd be familiar with is Cynthia Connolly author of the *Banned In DC* book, there are others included as well. As always, the layout and look of this 'zine is top notch and a pleasure to look at. This time around they get interviews with Submission Hold, Coalition Records, Aina, Mukka Di Rato, and Catharsis who was interviewed while on tour in South America. This 'zine keeps growing more and more each time and I love it. Subscribe now and sharpen your Spanish. MA (CC 213 Suc 12 (B)/CP 1412 Buenos Aires/Argentina)

I CUT THESE LINES #2 4.25x5.5 stamp/free to prisoners 20pgs.

In the tradition of "emo" 'zines comes *I Cut These Lines*, complete with typewriter font and high contrast photos. A poetically written exploration of the author's life which suffers at times from being overly verbose. Geoff is coming to terms with his rejection of learned cultural values and trying to determine his position in this world. JP (Geoff/PO Box 6343/Peoria, IL 61601)

HERE BE DRAGONS #7 5.5x8.5 \$1 40pgs.

Here Be Dragons is always an excellent 'zine to read. The writing is consistently interesting and well thought out, and it is obvious that time goes into the making of each issue. This time around the topics discussed include the logistics of running a punk club cooperatively, protesting, experiences living in methamphetamine-producing Arkansas, the history of the Pennsylvania Dutch, and more. Some of the writings are by the two editors of the 'zine, Eric and Mike, and there are also many contributions. Overall—high quality and very nicely done. LK (Mike Q. Roth/PO Box 8131/Pittsburgh, PA 15217)

HODGEPODGE #6 8.5x11 \$2 100pgs.

Hodgepodge is great. They have consistently interesting topics and interviews, you can tell the contributors put their heart and sole into the things they print, and they are DIY. This large new issue has articles on biotechnology, dioxin in tampons, the WTO protest in Seattle, and globalization. Each of them being reliable and well written. The music side displays talks with Rainer Maria, The Dismemberment Plan, and Catharsis. The interview with author Daniel Quinn, though a reprint from *Second Guess*, stimulates the brain and has convinced me to go get his book. I hate to usher the mentioning of their hip columnists to the end of this review, but I'm trying to wind this thing up. To make a long review short: read it. LO (983 Little Neck Ave./N. Bellmore, NY 11710)

HOLD YOUR OWN FUCKING JACKET #2 5.5x8.5 \$1 44pgs.

I didn't really have any expectations for this 'zine when I first picked it up, but as I started reading it I found that I really liked a lot of the content. The writings in here are long and in depth (with the occasional footnote!), and cover issues such as activism and feminism, as well as discussing an experience at Take Back the Night. I appreciate that Melissa actually takes sides and defends her arguments rather than falling into the wishy-washy and indecisive mess that many others wind up in (myself the prime example). There is also a lengthy interview with Mike Blur. I look forward to future issues of this 'zine. LK (Melissa Tacke/PO Box 8431/Albany, NY 12208)

HOLY SHIT #1 8.5x11 \$7 38pgs.

Holy Shit is a DIY music and opinion 'zine out of Grand Rapids. The first piece contained within is a journal from the editor's visit to Haiti. He went with fellow students from his school to get a feel for the culture of Haiti and the impacts of American economic pressure and the development that follows. He is open to learning about the varieties of injustice and social damage the people of Haiti are forced to deal with, as well as their existing culture. There is a reprint of Michael Moore's letter regarding voting for Ralph Nader. There are two short essays; one also on voting for Nader and the other discusses reasons to not get married. There's an essay concerned with ecological health that discusses riding bicycles and buses, shifting to a vegetarian diet, and planting a garden to experience growing your own food. Editor Eric finds and interprets biblical justifications for these issues and most everything else he writes about. Fortunately he is not preachy or arrogant and the stuff he writes is interesting. The same can be said for the interviews. The Sewing Terrorists are a band from Grand Rapids. Eric talks with their bass player Sarah. They discuss a number of things beyond band history including Sarah's life, and her views on the work that Christian organizations do for the down and out people in Grand Rapids. The other interviews are with DVSC and Fed By Ravens, two Christian hardcore bands. These are less interesting as they try to figure out a place for faith in hardcore. SJS (Eric Scobie/1015 Worden Street SE/Grand Rapids, MI 49507)

I DEFY #9 5.5x8.5 \$1 60pgs.

I Defy consists of personal stories with a political subtext. When he tells you stories about work, or his neighborhood, or some of the even that have passed the last few months they always link to some thought on how the world needs change in order to be a better place. The articles about food, in terms of GM foods and food conglomerates, and about political action in this country are well done, first person expressions of ideas. I like the way this 'zine editor uses humanity over professionalism in the way he expresses his discontent. Nice job. LO (Casey Boland/614 S 48th St. 2R/Philadelphia, PA 19143)

IMPACT #28 8.5x11 \$2 56pgs.

Impact is a very well written and executed 'zine covering a wide range of topics that affect a lot of people. Included in this issue are articles on what the American Cancer society is really up to, corporate control, misogyny in popular music, genetically engineered foods, and the truth behind greyhound racing. The articles are well researched and written, making for a 'zine that lives up to it's slogan "covering issues the way the media should". Oh yeah, send them stuff to review cuz the do that, too. CD (PMB 361/10151 University Blvd./Orlando, FL 32817)

INDY UNLEASHED #9 5.5x8.5 \$1.65 16pgs.

A 'zine by, for, and about the love of 'zines. This issue features loads of reviews and lists of cool 'zines to check out. This lucky of went to the Underground Publishing Conference (I wish I would've) and a large section of the selections come from the 'zine available there. A few quick pieces about the state of 'zines round out the issue. For what many would call an industry 'zine, it is pretty small and no where near as overwhelming a many other 'zines of this type. LO (Owen Thomas/PO Box 9651/Columbus, OH 43209)

INSURGENTE #2 5.5x8.5 \$7 36pgs.

Insurgente falls into the category of personal/political 'zine. You are invited into the thoughts of a young man who is looking to make the world a better place. He is a Xicano who teaches high school, participates in activism for historical awareness in the San Antonio area, and dreams of enacting change. It is cool to read this 'zine because it reads like a letter from a friend. You basically learn what he's been up to and gets his reaction about that. Cool. LO (Alejandro/PO Box 37105/San Antonio, TX 78237)

IN THE FENCE OF REALITY #1 7x8.5 \$1 20pgs.

A stripped down first issue, but not a bad one. They interview Inhuman, Fall Silent, Slave Union Records, Atom & his Package, Drowning, Défaillance, and Kill The Man Who Questions. Some of them are pretty short, mostly the fault of the interviewees. A short piece on anarchy-pastry rounds out the issue. LO (Martin Sasseville/1853 Des Ormes/La Baie, PQ/G7B 3W3/Canada)

KARTAKANTA #6 5.5x8.5 \$7 24pgs.

I tried to practice the little Italian I know by reading this 'zine but it was incredibly hard for me. This 'zine is all in Italian and it appears to be a series of short writings or thoughts on specific records and CD's. Sort of like reviews but I don't think that's what they are. Interesting. MA (Angelo Olive/Via Fratelli Rosselli/39-72015 Fasano (Br)/Italy)

Some of the better ones we read are...

LEAPFROG #1 5.5x8.5 \$? 32pgs.

The full title is actually *Leapfrog Bicycle 'Zine*, so that gives you a pretty good idea of what you'll be reading inside. This whole 'zine is done well, but can be a little much if you aren't from the area. The amount of information about biking trails and local happenings is ample, which makes me suggest to those in the Indianapolis area mostly. Though I love my car, I am impressed by those able to truly commit to the biking lifestyle. It is a great way to lessen the blow on the environment. Still, I am reminded of the time we got a visit from Leor of Vegan Action on his bike trip from San Francisco. A bird flew into his spokes while he was riding and he killed it in a tortuous and gruesome manner. I admit we laughed at the irony of that. Darned if you do, darned if you don't. LO (Scott Spitz/6130 Compton St. B-1/Indianapolis, IN 46220)

**MAÑANA LOS CHICAS SERAN PRIMERAS #8
** 5.5x8.5 \$? 20pgs each

Here's another favorite of mine from Argentina. It's a small little 'zine done cut n' paste but with a lot to read and see. Lots of cool art done by the editor. Interviews with Whisper and Charlie Brown. Reviews and some columns. As for issue #10: Damn! This issue comes out quicker than pop tarts out of my toaster. A lot more columns in this issue than I've seen before in the previous ones. Interviews with X El Cambio Records & 'zine, *Sonyckeychon* 'zine and only 'zine reviews this time around. Great art included as always. MA (Dto, 168 Albatros 27/Punta Alta (8109)/Bs As/Argentina)

MAYHAP #10 5.5x8.5 free 24pgs.

This 'zine can be summed up by a short quote from the first page, "Question and answer guide about anarchy, the Eugene community, and everything." And that is exactly what you'll find on these pages. It is a very text-intensive, well done project. LK (Ryan/PO Box 5841/Eugene, OR 97405)

MEGABEEF #5/GOODER THAN A APPLE #1 7x8.5 \$? 28pgs.

Take heed *Megabeef* fans, a new name said 'zine shall henceforth be called. Not a split 'zine...to clear up confusion. I've read this 'zine in the past, and was quite entertained. This newest issue, I am delighted to announce, has not let me down. Actually, some of the stuff is downright exactly what I want to read when I pick up a 'zine. To give some examples: the 8-bit Nintendo game reviews (which I still play, emulated on my computer, since my old box is shot to hell); and the editor's new job as a sperm donor. He gets \$15 each time, and his first paycheck was \$255. And by the way, the sperm is used for contraceptive testing. As for other content, there is a faux interview with The Promise Ring, summer vacation stories (always a good read), and columns and other stuff. Entertaining and stimulating. RG (PO Box 16281/Alexandria, VA 22302)

MEN LEAD-WOMEN ORGANIZE! 7x8.5 \$? 32pgs.

A 'zine all about sexism that goes on within progressive movements. The editor defines the concepts she wants to explore, gives some theories concerning this, and then goes on to publish accounts from many different women about their experiences with sexism. The pieces are within the context of advertising, objectification, sexual assault, history, and different movements, as well as news and contacts. LO (PO Box 175/Corvallis, OR 97339)

MODERN FIX 8.5x11 free 44pgs.

I mostly took this because it has an interview with Sick Shift, a band that I saw at a party across the street from our house one time. Also covered in this 'zine are Danzig, Ensign, Kottonmouth Kings, and more. It's got a glossy paper, color cover on it, and it's something I would expect to see in a big pile at the entrance to a record store, or perhaps on a table at the local pizza parlor. I would read it while waiting for a pizza, but other than that I don't know if I could get into much of the content of this 'zine. LK (3368 Governor Dr. Suite 318F/San Diego, CA 92122)

MOTION SICKNESS #10 8.5x11 \$2 80pgs.

I've never been a big fan of this 'zine, but I liked this issue. The big one has columns from people who can write a good column, a comical piece on bar etiquette, a list of favorite shows of all time from various scenesters, a story of a bad face plant, and loads of reviews. Plus there are neat interviews with Scared Of Chaka, American Steel, Government Issue, Dr. Strange Records, Speeddealer, Macabre, and a series of interview of women active in the punk scene. LO (PO Box 24277/St. Louis, MO 63130)

MUTANT RENEGADE #14 8.5x11 \$3 68pgs.

Well put together 'zine with a nice shiny cover. After some miscellaneous stuff (entertaining stuff, mind you) it busts out into some phat interviews. And they are with: Gary Thompson (a local rocker and all around cool guy), Joan Jett, Dr. Creep (a local creep guy) and scattered throughout are ones with Pain, Irish Leo, and Tom Watson (another local heartthrob). The rest of the 'zine is basically made up of lots of random things, all of which were entertaining to read, and you will have to read the damn 'zine to find out what they are. Lots and lots of record reviews, many of them with nice images of the front of the records, plus there are other reviews, like shows and books. I especially liked the update on the current goth trends; I've been trying to hone up on my gothiness lately but to no avail. This really helps. Thanks, good 'zine. RG (PO Box 3445/Dayton, OH 45401)

MUSIC GEEK #1 8.5x11 \$2 22pgs.

A 'zine dedicated to geekiness on all fronts, bringing the lowdown on music goodness to all who are willing. Basically, it is put together by someone who apparently knows a lot about music and really loves it, etc. So she is bound to, and does, have some interesting stories to tell about experiences in rock. Also, there are nice interviews with cool bands: Mary Prankster and Minim. Being stuck in my dungeon (charas) I haven't actually heard either of these bands before, but the interviews gave me some nice insight to them. Plus there is one with some guys that have a cable access punkrock television show. I think it's sort of like "Wayne's World" for punks... but maybe not. There's a wrestling story, which always sucks in my opinion, but at least this one has Roger Waters in it so it's actually pretty decent. Lastly, there are show reviews and record reviews. All the record reviews are mega long, except for some and those are short. Well put together and interesting first issue. RG (PO Box 84152/Phoenix, AZ 85071-4152)

MY FAT IRISH ASS #2 8.5x11 one cowhide 30pgs.

This is the official fanzine of the DC area band, The Assbeaters. This issue is their salute to the American West. It consists of the sorry tale of a disastrous live performance, many pages of family circus comics that have their text revised, an interview with the band's drummer, and some letters and reviews received. The salute to the west involves short descriptions of infamous Texans, praise for a band called Texas Terri and the Stiff ones, and several photos of scantily clad—um—cowgirls. SJS (PO Box 65391/Washington, DC 20035)

MAXIMUM ROCK N ROLL #209 8.5x11 \$3 200pgs.

The best thing in this issue is the interview with Peace Of Mind, an ever-changing and dedicated hardcore band from Germany. We all know MRR, this is just what I liked. LO (PO Box 460760/SF, CA 94116-0760)

NATIVE DAUGHTER 5.5x8.5 trade/stamps 40pgs.

An impressive display of thoughtful writing and introspective thought fills these pages. I read *Native Daughter* rapt with interest about the ideas about relationships and identity that the author dissected. A large step above personal 'zine that simply laments, *Native Daughter* thinks and feels in awesome ways that make you think. I highly recommended reading this one and hope to see another issue soon. LO (Sera Billezykman/120 State Ave. NE #1494/Olympia, WA 98501-8212)

NEWSKASTER #10 8.5x11 free 8pgs.

Ska news and short interviews with OS 101, Grey Area, River City Rebels... all the interviews are short and relatively uninteresting. Perhaps the contents of this small 'zine (reviews, interviews, columns) would be more interesting to someone who either liked Ska or lived in the area where this is put together. LK (Jerry Cruz/PO Box 51640/Meycauayan/Bulacan/Philippines)

NUNCA LLUEVE TODOS LOS DIAS #1 5.5x8.5 \$? 28pgs.

First issue of this 'zine from Chile, keeping it traditional with plenty of columns to start it out dealing with various topics, and interview with Dios Hastio from Peru, a Uruguayan scene report and record and 'zine reviews. The layout is a bit dull and boring but was an interesting read over all for the columns. MA (Gustavo Aracena G./1 Poniente 750/ Poblacion Esmeralda/Talcahuano/Chile)

OH LORD... #21 8.5x11 \$1/trade 16pgs.

This may be a break from this 'zine's usual content, since this issue is a comical coloring book-mocking Jesus. (But, hey, what coloring books don't?) It comes with crayons and is full of wicked fun! LO (J.T. Amber/1515 Morton Dr./East Milone, IL 61244)

ON DISPLAY #2 news \$? 16pgs.

The sophomore effort from *On Display* features interesting columns, interviews with Section 8, Lack, Panicville, & Good Clean Fun, and a bunch of music and 'zine reviews. This issue is a nice read with little filler. LO (PO Box 578/2200 Copenhagen N/Denmark)

ON THE BANK OF THE TUMID RIVER #2 8.5x11 64p \$1

This 'zine opens with all of it's columnists musing on the subject of immortality. A diverse set of opinions covers the subject pretty thoroughly. Some issues written about include lifespans extended by technology, being lonely after outliving all of one's peers, and the aging process. One article takes a look at cryonics and nanotechnology making the assumption that these technologies are the wave of the future. The author has visions of frozen dead people being awakened after their bodies are repaired by "Nanites". Another article is written by a person who took part in the black bloc at the A16 mobilization and street demonstrations. He tells of efforts by the black bloc to protect protesters from the violence of authorities. There are interviews with Cave-In, Hope Conspiracy, Agoraphobic Nosebleed, Elliot, MC Wildcat, and Kill The Slavemaster. Elsewhere there is a short story by Ted Kaczynski and some music reviews. The interviews are well done, focusing on band development, sound, and philosophy. This 'zine makes use of white text on black background which works fine on most pages. There are a few places where the font is too small for easy reading. SJS (Joshua Zucker/17 Sparkhall Ave./Toronto, ON/M4K 1G4/Canada)

ORGAN OF HOPE #2 8.5x11 free 4pgs.

Doubling in size from last issue, *Organ Of Hope* booms onto 4 pages. Wow, enough content for four whole pages and only two of the are reprinted interviews

Constipation #9,
Downsided #3, Here Be
Dragons #7, Hold Your
Own Fucking Jacket #2,
Rumpshaker #5, Hanging
Like A Hex #14,
Hodgepodge #6...

with Citizen's Arrest and Asbestos Death. Gosh, they really must have worn themselves out with the intro, seven reviews, discography lists, and news. To be serious, I don't understand the flyer 'zine. This person seems to have enough inspiration to make a 'zine, so why not fill it with some more content and keep it from being something people look at for five seconds and toss. I may very well want to read the old interview, but I'd rather have that be one piece of a larger 'zine. Hoping for a bigger #4... LO (PO Box 3400/Walington, NJ 07057)

PAST MIDNIGHT 5.5x8.5 \$2 20pgs.

Past Midnight is a mix of music and politics. The interviews Insane Youth, Erich Keller, and Ensuing Hell give the interviewee(s) a chance to talk about what their doing and answer some topical questions. (Such as how they feel about the child abuse/molestation, the radical right-wing, rehabilitation.) The editor also infuses his thoughts on pornography and the justice system in a couple separate pieces. The printed debate on whether or not 'zine is a rip off of another Swedish 'zine called *Spit Teeth* would have been more interesting had I read the other one though. This issue ends with a few reviews, news, and a couple ads. A pleasing little read for those interested in Swedish hardcore. LO (Liljeregren/Höders Väg 2/51254 Svenlunga/Sweden)

PORTRAYAL OF THE TRAUMAS PT. 2 11.5x16 postage 4pgs.

This is a single sheet folded down to a smaller size. Contained within are drawings, photos, essays, stories, and song lyrics. The writings describe emotional states, social concerns, and politics. Andy writes about war on TV, depression, some cultural commentary, and how music has affected his life. SJS (Andreas Tylden/Brochmanns GT 14B/0470 Oslo/Norway)

THE PRISON INSIDE THE PRISON 8.5x11 \$? 12pgs.

This is more of a pamphlet compiled of writings from prison activists in Spain, inside and outside the prison. It specifically calls for the abolition of F.I.E.S. Units, isolation units where prisoners are reportedly beaten, tortured, and denied basic human rights. This pamphlet gives a brief history and current update of the isolation units. Also included is a communiqué from the inside, a reprint of a jail solidarity pamphlet, and contact information for some prison activists. The English translation here is at times awkward but still readable. This publication is specific to Spanish state prisons but applicable to situations in prisons worldwide. JP (Lorca/ Apdo. 28041/28080 Madrid/Spain)

PROFANE EXISTENCE Summer 2000 8.5x11 \$1 40pgs

Back from the dead! After a few years in hiatus *Profane Existence* returns to fuel the minds, hearts, and ears of punk everywhere. The newest issue explains their return, what has been going on since, and what to look for on the horizon. They pack a lot of reading material into these few pages. New and views from the anarco-punk central of the US which focuses on worldwide issues of freedom, resistance, and (of course) punk rock. This issue also features ad interview with Aus Rotten and many cool columns. I'm glad to see the return of PE because no other 'zine has been able to fill the void in their absence. Read PE, stay pissed. LO (PO Box 8722/ Minneapolis, MN 55408)

RAIZ #1 news \$1 8pgs.

This is an anarcho-punk newsletter from Brazil. Inside lie numerous articles about political unrest and revolutionary action, along with some reviews of crust style releases. I can't say for certain though, because all the text is in Portuguese. Contact them for more information. LO (PO Box 22542/04744-0170 Sao Paulo/Brazil)

RAPID FIRE #20 8.5x11 \$2 40pgs.

This issue has interviews with Vice squad, US Bombs, and The Lunachicks. Plus there are record reviews, motorcycle stories, and pages upon pages of live show reviews (which, unfortunately, got a little tedious to read). Most of the photos were copies poorly, which made the overall layout suffer somewhat. Too bad. LO (3497 Theodore Roosevelt Hwy/Bolton, VT 05676)

RED LETTER DAY #1 5.5x8.5 \$3 72pgs.

Red Letter Day combines band interviews and personal writings. The interviews are perfunctory and seem to have been conducted via e-mail. The questions cover mostly basic bio information with a few personal issues added. Those interviewed include Swedish band Starmarket, The Promise Ring, Silver Scooter, Milo of the Descendants, and Singapore band Fishtanka. There are several essays on social and cultural issues. Topics discussed include the way gender is assigned and reinforced by a person's society, homosexuality and the concept of normality in sex roles, similarities between the novel 1984 and the current use of some technologies. There is a good overview and analysis of Riot Grrl and conditions in the punk underground which led to the emergence of a new feminism. Elsewhere in the pages of *Red Letter Day* you will find music and book reviews, poems, and several journals that briefly describe the editor's visits to various tourist locations in Korea, the Western US, and Malaysia. SJS (redletterday@popstar.com)

THE RHEUMATIC FEVER 'ZINE #1 5.5x8.5 \$2 60pgs.

The name of this 'zine is discussed at length within its pages, and the story is absolutely terrifying! Jesse has been through a hell of a lot lately (and is still going through a lot), and he spends much of this 'zine discussing it. There's lots of straight-edge and political content in here (stuff about why the GAP sucks and Ralph Nader), and also some interviews—Carry On (XstraightedgeX), In Control (Oxnard hardcore), and Over My Dead Body. I didn't care much for the interviews, or for the straightedge tone to the whole thing, but some parts were really quite interesting. LK (Jesse Rosemore/PO Box 1115/Crestline, CA 92325)

R'LYEH RISING #5 7x8.5 \$1 28pgs.

Another quality issue of this cool sci-fi, crust 'zine. Although this one follows all clichés when it comes to cut and paste 'zine, it has a flavor all its own. This new issue features interviews with Hellkrusher, Gloom, and Stracno plus scene reports from the UK and Belarus. For the dork in you, there is some sci-fi poetry and even more content to place on your altar to H.P. Lovecraft (including illustrated interpretations and critiques on movies). *R'lyeh Rising* has character oozing from every page, and that makes for a nice piece of reading. Miss you, Frank. LO (Frank B./PO Box 40113/Portland, OR 97240)

ROCK'N'ROLL HIGH SCHOOL #9 5.5x8.5 \$1 24pgs.

Look, if you're into the whole Christian punk phenomenon then maybe you'll care about *Rock N' Roll High School*, but I just don't give a shit about it. A lot of the content is really Christian in tone (such as the lengthy Rock for Life organizer interview... yikes), and some of it isn't Christian related, but there's nothing here that you can't find somewhere else—without the Christian overtones. Personally I'd choose to read something else, but if Christianity's your thing then you may enjoy this. Also has interviews with Ivan and the Reds and The Polkaholics. LK (gergmarrone@juno.com)

RODEO PAPER #2 newspaper free 16pgs.

This is a collection of odd, off the wall, and dreamlike cartoons. All are hand drawn and vary in their intricacy from scratchy sketches to intricately textured inkwork. Many other pieces in this 'zine seem to be fragments of longer stories or glimpses into a larger cartoon world. The tales involve humanized animals, monsters, robots, otherworldly creatures, and a few humans as well. You get a barnyard dog with rabies, a running man, giants preparing to storm a castle, chemistry experiments gone weird, and a variety of interactions between odd characters. Maybe this is the address. SJS (Paper Radio Cartoon Organization/PO Box 254/Arlington, MA 02134)

RUMPSHAKER #5 8.5x11 \$5 US/\$6 world 188pgs.

Rumpshaker is a music 'zine from New York City. It is put together by a guy named Eric Weiss. In assembling *Rumpshaker* he seems to focus on hardcore and interviewing bands about their place in the community. The interviews and discussion are lengthy, allowing for in depth documentation of issues of concern to those talking. All the interviews seem to be the outcome of intelligent people discussing intelligent questions. Jay form Kid Dynamite tells of getting into that band and what led to their breakup. Indecision talk about sincerity, the people who come to their shows, and music versus lyrical content. Atom & His Package talk about family, Philadelphia, and his music. Martin of Los Cruados gives some early band history, discusses their breakup, coming out, and sex as a taboo subject in hardcore. Ire talk about Palestine, sex as a taboo subject in hardcore, inspiration and what hardcore has accomplished. Issa from Good Clean Fun talks about his lyrics, influences, and desire to have a record on Discord. There are three interviews with well known folks from the hardcore community and their mothers. People interviewed are Ginger and Ian Mackaye, Adeline and Caitlin De Marrais, and Theresina and Ray Caputo. These discussion focus on how parents can support their children, learn something about the world, and understand when lives go in unexpected directions. These interviews are very positive and very essential reading for folks of all ages. There is a series of interviews with photographers who document hardcore shows. They talk about their photo subjects outside of hardcore, their influences, and their histories. There is an interview with Gene Bauston who is one of the founders of the farm sanctuaries set up to provide refuge for animals saved from slaughterhouses. Other articles include information on obsessive compulsive disorder and writings from some folks who have it, a trip to a tarot reader with Disembodied, brief ruminations on inspiration by various punk luminaries, and a pile of opinions and writings from editor Eric. There are many pages of music and 'zine reviews as well. *Rumpshaker* contains a lot of reading. I suspect that no one will zip through this in 15 minutes. SJS (Eric Weiss/72-38 65 PL/Glendale, NY 11385)

SECOND GUESS #15 5.5x8.5 \$3.50 132pgs.

Second Guess is a hefty little 'zine put together by Bob Conrad of Reno, NV. It is mostly his writing and interviews, beginning with a long commentary on many political, social, and financial aspects of the punk underground. He describes interactions with promoters, some scummy and some unfortunate, and the pressures that bands experience while surviving in DIY style. Bob continues on to discuss his job as a counselor at an after school program for teens. In an article about rethinking the punk community, he offers the following suggestions: acknowledge that we have a future, understand the sources and effects of stress, and think about how living a punk life might lead to outsider status and possibly oppression. This essay closes with some thoughts on a possible future for the punk community and some lessons he has learned while taking part. Also contained in the pages of *Second Guess* is an interview with the author Daniel Quinn that deals with saving our world and what individuals can do when they wish to help with the process of saving the world. There is an interview with an artist who transforms dolls into intense psychological tableau that may be difficult to view and a letter section that runs the gamut from congratulatory praise to people pissed off about a review. There are reviews of books, 'zines, and music. Most are brief, some are longer essays. SJS (PO Box 9382/Reno, NV 89507)

SELF-OPPRESSED IDIOT #2 5.5x8.5 \$? 12pgs.

This is a nice looking 'zine. Well, the handwritten pages are nice looking. The content isn't exactly my cup of tea, but it was short so that didn't really matter. The writing was something bordering on poetry, or perhaps something that I could see being read as spoken word in a coffee shop. It's interesting, but I didn't feel a strong connection to it. I'd certainly pick it up at a show, but I wouldn't travel around the world to find a copy. LK (1775 W. 12th #20/Eugene, OR 97402)

SHAZBUTT! #2 & #3 5.5x8.5 \$8 w/video, \$1 alone 40pgs.

The makers of *Shazbutt!* have a quite a packet here. In the time it took us to put out one issue of HaC they have completed two issues of their 'zine and a video comp. I've forgotten which issue comes with the video comp per say, but I assume it is issue #2. That one features all sorts of stuff to read, including a history of the forced removal of the Cherokee, letters to the editor, an interview with Kung Fu Rick, an expose on the missing link between the spokes-mascots for Quaker Oats and Cap'n Crunch, morals one can learn from "The Badnews Bears," thoughts on dying, and an article on genocide. In fact, there is so much to read they could probably skip the random ideas, quirky stories, and record reviews. I think the same goes for issue #3, where the real features are the interview with skater Ed Tempelton, the history of Hernando Cortez and the Aztecs, and contents for the now defunct *Milpool*. This 'zine could be real good if they could separate some of their figurative wheat from their chaff. As for the video comp, entitled *Midwest Represent*, the quality is (as with most) not incredible but worth it if you want to see some of these bands in the comfort of your own home. The bands are Mushuganas, Lynard's Innards, Oblivion, Ambition Mission, Honor System, Operation: Cliff Clavin, Dillinger Four, Burn It Down, Kung Fu Rick, Hook, La Mantra de Fhigria, and VD. A percentage of the profits made from this inexpensive video comp will go to Food Not Bombs Chicago. LO (Mark Novotny/5413 S 6th Ave./Countryside, IL 60525)

SHOOT THE MESSENGER #1 5.5x8.5 \$? 36pgs.

This Las Vegas based 'zine gives you some info about their local scene. I liked the reflective pieces on how the editor feels things have been going. Plus there's info about Free Radio Las Vegas, an interview with Lance from Faded Gray, and some rants about people. It's crazy to think that something which seems so underground can survive in a city like Vegas that appears so commercialized. The fact that a scene thrives there is awesome; certainly breaking down some of the stereotypes of Vegas life. I hope this 'zine continues. LO (PO Box 34688/Las Vegas, NV 89133)

SHORT, FAST & LOUD #6 8.5x11 \$2 80pgs.

Though I've head of this 'zine before, this is first one I ever got to read... and I'm fully impressed. *Short, Fast & Loud* is done in the MRR music 'zine format with some really great content. This issue features interviews with roddie Karoline Collins, Hellnation, Exclaim, Abstain, Paul from Seein' Red about good ol' Lärm. Plus they include an article on the band Ripcord, answers to who their contributors think are the 5 most forgotten hardcore bands, columns by thrash scenesters, well done reviews, and some ads. Their roster of reviewers and contributors reads like a "who's who in thrash" list, which makes for content that is well done on numerous fronts. Absolutely kick ass. LO (PO Box 420843/San Francisco, CA 94142)

SILENT #3 5.5x8.5 \$? 48pgs.

This issue of *Silent* is an explosive emotional 'zine that has a lot of questions. Many times the editor questions his own ability to express the ideas he has in head and, I believe, by the end he has decided this will be the final issue. Aside from the many pieces where he picks his own brain and tries to decide how he feels about issue and relationships, there are also interviews with Noam Chomsky, Chalkline, and Stretch Armstrong. Another cool part was the black page where you write something you're feeling and send it back to him. LO (Aik Peeters/Buielsbroek 5/2400 Mol/Belgium)

SILENT CHILD CRYING SOUL #1 8.5x11 free 6pgs.

Short newsletter. Mostly reviews with some columns thrown in for good measure. Apparently future issues will have more columns in them. LK (Stig Koppén/Koekoekstraat 7/2400 Mol/Belgium)

A SIMPLE DESULTORY PHILLIPIC #1 5.5x8.5 \$? 24pgs.

This is a 'zine of political and social commentary. The authors analyze the nature and context of the punk underground in several articles that discuss the accomplishments and philosophies of Fugazi, Green River, and Nirvana. The Fugazi article makes some particularly trenchant points about how they manage to make exceptional music that unmistakably contains strong social and cultural criticism. Other pieces in this 'zine discuss the endless invasion of advertising into personal space, drugs, the media and young people, and experiences at the A16 protest. I particularly enjoyed the class analysis of filtered or bottled water versus tap water. The line closes with an essay on the politics of clip art appropriation. This is an intriguing first issue y some thoughtful folks. SJS (25 Baldin St./New Brunswick, NJ 08901)

SLUG & LETTUCE #64 news 55¢ 20pgs.

What can be said about S&L that hasn't been said before. This 'zine total rocks and we have to fight the urge of putting it in the suggested 'zine list each issue. By the time you read this a new issue will no doubt be available, but here is what you'll find in this one. Thoughts from the editor seem to get longer and longer, giving you even more insight into the personal side of the 'zine. Another installment of a comic from Fly, columns on the environment, gardening, and being subversive against the military, a 'zine review section that just doesn't quit, even more music reviews, classifies, and each page adorned by one of Christine's great photos. A 'zine to be inspired by. Kudos again. LO (Christine Boarts Larson/PO Box 26632/Richmond, VA 23261)

SOCIAL DEVIANT #2 5.5x8.5 \$? 20pgs.

A SoCal 'zine that talks up some of the things going on in the music scene as of late. The features of this issue are the Orchid and The Faint interviews. It's nice to see live shots of shows I've been to mixed with commentary about consumerism and straight edge, or some baring poetry. I with I knew more kids who did local 'zines. Kids who do 'zines are neat. LO (Daniel Malin/1341 La Loma/Santa Ana, CA 92705)

THE SOUND INTERRUPT #3 5.5x8.5 \$1 28pgs.

Standard music fanzine with columns, record/'zine reviews, and interviews with Ambition Mission, Sig Transit Gloria, and Frontside. All the sections are too short, not much there. Something problematic about the writers of this 'zine is their white suburban background. One columnist shrugs off racist comments at a local Subway instead of confronting them because it might cause some inconvenience in his dining options. It is disappointing that these kids would rather be safe and white than use their position of privilege to challenge the fucked up things around them. JP (196 Fairfield/Elmhurst, IL 60126)

SPANK #29 8.5x11 \$3 88pgs.

Spank is a glossy cover music and opinion 'zine put together by some folks in Des Moines. They have collected a bunch of interviews with a nice mix of bands from within and without the US. Most interviews are three pages or less with photos and cover bio information and a few issues of concern to each band. Longer interviews with American Steel and Bluebird turn into personal stories from members and talk of scenes and other places. A chat with the Sea Scouts from Tasmania covers their origins and current tour and another chat with Czech band Sunshine brings the reader to date with that band. Other interviews include M.I.J., the Chinkies, Throttlefinger, John Reis of Rocket From The Crypt, Stand Bye, and the Cost. There are also interviews with folks from Mag-Wheel Records and Mutant Pop Records. There is a section called "People Can't Drive" which contains a variety of prose from different contributors writing on personal subjects and observations. The columns that open the 'zine include discussions of the superiority of bicycles over cars, the good and bad within scenes, record collecting, recalled dreams, and the usual whining about what is and is not punk. The remainder of *Spank* is filled with 'zine and music reviews. SJS (1004 Rose Ave./Des Moines, IA 50315)

STITCHES 'ZINE #6 5.5x8.5 \$? 72pgs.

Erin is all about hardcore, straightedge, and some more hardcore. Interviews with Earth Crisis, One King Down, Turning Blue, Hatebreed, Drowning Man, Shutdown, and more. Also a piece about gay rights. There are also a bunch of reviews and ads and, oddly enough, poetry. The 'zinester is certainly passionate about what she writes about, so if you're interested in the bands mentioned above you'd probably enjoy getting a copy of this 'zine. LK (Erin Simyak/110 Oak St./Carmichael, CA 95620)

SUBSIDIZED MESS #2 8.5x11 free 20pgs.

Just a good ol' fashioned hardcore 'zine for the love of it and nothing else. It's a photocopied cut n paste job featuring interviews with Dead Nation (rip), *Change* 'zine and a reprint of a BGK interview from an old MRR. There's also some thoughts on straightedge here, but not some stupid holier than thou type of thoughts, instead it talks about some of the better straightedge bands around today such as XLimpwristX and What Happens Next? Oh and there's also a brief history on NYC's Life's Blood. Interesting read overall. MA (Joe Hays/61 Hacklebarney Rd./Long Valley, NJ 07853)

SYNDICATE #1 5.5x8.5 \$? 56pgs.

The majority of this 'zine falls smack into the category of personal 'zine. The author spends a great deal of time discussing the suicide of a close friend. He also discusses the issues that come along with growing up (I'm guessing he's in his early 20s, but I can't remember the 'zine specifying). There is one piece contributed by Brian D. from Crimethinc, which is about the positive aspects of not working. To give you a feel for the mood of this 'zine I shall reprint the centerfold... "I cannot begin to describe this pain that has engulfed my entire being." LK (Dustin Spagnola/27 Byron Elinor Dr./Ormond Beach, FL 32176)

TAKE IT—IT'S MY BODY! #2 5.5x8.5 \$? 32pgs.

This 'zine is 100% dedicated to Kangara's discussion of weight, societal standards, self-acceptance, and other related issues. She has obviously dedicated a lot of thought to what she discusses, and that comes through in clear, provocative, interesting writing. Kangara announces that she is fat, she is healthy, and I think she is one kick-ass lady. LK (Kangara Alaezia/PO Box 175/Corvallis, OR 97339)

TWAT #3 5.5x8.5 \$1/trade 16pgs.

I really, really don't know what to say about this, so I think the best course of action would be to simply list the titles of some of the different sections in here and you'll get the idea... a cartoon called "Period Panties," Q&A called "Ask Ms. Yeast Infection," "The First Time I Got FUTU," "How to tell if you be a GAY HOMOSEXUAL" (their capitals, not mine... this section could use a bit of help, to say the least), "Big Ol' Boobs," and more like-minded content. LK (Mary, Jessica and Jasmine/2360 W Broad St. Y-I/Athens, GA 30606)

TWIN CITIES HARDCORE JOURNAL #3 8.5x11 \$? 16pgs.

This issue of TCHCJ offers an interview with Martin from Limpwrist, and interviews with Pansy Division and Dillinger Four. I enjoyed the Limpwrist interview as well as the column stating that Limp Bizkit and Slipknot (and other bands in that genre) are not hardcore, even though their being labeled as such. Other than that, this was pretty slow, and didn't do much for me. CD (803 Thomas Ave./St. Paul, MN 55104)

TWO TEARS IN A BUCKET #1 5.5x8.5 50¢ 24pgs.

This is a personal 'zine made up of writings about some events in the author's life, some poems, and some stories of people drifting about in alcoholic bliss. The author, Mollie, writes about learning the universal language of music, the house she shares with six other people, a drifter named Jin, and some not so pleasant sexual experiences. There are some music and 'zine reviews as well. SJS (M. Hatchet/2511 First Avenue S #4/Minneapolis, MN 55405)

URBAN GUERRILLA 'ZINE #9 5.5x8.5 \$1.50 36pgs.

Urban Guerrilla 'Zine is full of interviews and photos. The question and answer sessions discuss hometown scenes, lyrics, influences, and other biographical basics. Social Infestation cover lyrics, influences, and working with small labels. The Neighbors discuss the problems with San Diego shows and scenes. Ted Falconi of Flipper talks about the history of that band and some of the goings on in the San Francisco underground over the years. Bill and Jake of *Knuckle Express* 'zine describe their work as cab drivers and the Gilman scene. There are short interviews with Catheter and Slowdeath. There are some record reviews and an expose on the habits of a violent member of the punk community. SJS (Ear To The Ground Mailorder/PMB 419/1442A Walnut Street/Berkeley, CA 94709)

WALKIE TALKIE 6x8.5 \$2.50 64pgs.

The way we talk about 'zines that HaC contributors Emily Heiple and Nate Powell are involved with, you'd think they paid us off. But really, we love them for their merits. That said, *Walkie Talkie* rocks. It is a collaboration between a bunch of different people, each with their own style that gives this 'zine layers. Most of *Walkie Talkie* finds a way to muse on life that is introspective but relevant to the reader. That pleases me. LO (Nate Powell/7205 Geronimo/N. Little Rock, AR 72116)

WE DON'T GO TO THEIR PARTIES 7x8.5 \$1+2stamps 40pgs.

This is an anthology of comics from people who reside in or have some connection with Gainesville, FL. The submissions are many and quite varied, ranging from rough sketches and bare stories to detailed drawings and fully developed narratives. The 'zine begins with the story of why one person lives in Gainesville after trying out Chattanooga. Next up is an excellent bike tour of the city that describes localities and businesses of interest, and some to avoid. This person's description of frat boys in over-powered cars playing bass heavy tunes at drive-thrus is priceless. Other strips deal with angst over drawing a perfect comic, parties, family memories, obnoxious drunken parties, odd facial hair, and some less specific topics. This should be a good time for all who find it. SJS (Travis/PO Box 13077/Gainesville, FL 32604)

WHEN MYTHS FAIL #1 5.5x8.5 stamp/trade 12pgs.

Anarchist minded 'zine. The majority of content in this issue is the retelling of the author's vacation with his family to Alaska. He addresses many issues throughout his travels but doesn't develop them enough for them to be worth much. His thoughts are all over the place every few sentences. I think this could be quite a decent 'zine if more time was spent focusing and expanding on the topics talked about, looking a little bit farther below the surface. JP (Marc Silverstein/5275 Whisper Dr./Coral Springs, FL 33067)

WONKA VISION #10 8.5x11 \$2 52pgs.

Wonka Vision follows the music magazine format with interviews with The Agents, A New Found Glory, Chixdiggit, Samiam, Dwarves and features on bands breaking up, visiting label HQ's, and recent releases. They also throw in a column on vivisection, movie reviews, and a personal 'zine style section called "My World" that is like a second 'zine all to itself. LO (670 Inca St. #B-2/Denver, CO 80240)

WORLD DOMINATION THROUGH DUMPSTER DIVING #14 & #15 8.5x11 50¢ 22pgs, each

The deal here is that they print whatever you submit. True, the overall theme of dumpster diving and what can be achieved from it exists in most of the content, but pieces on vegan photo processing, how you spend your time, getting active, voting, and gardening also seep through the cracks. The layout is a bit crazed and sometime makes it hard to decide what is cut and paste background and what is their text. LO (Overground Distro/PO Box 1661/Pensacola, FL 32597)

THE 'ZINE YEARBOOK #4 8.5x11 \$7 144pgs.

I love, I mean I absolutely love *The 'Zine Yearbook*. It is one of the few informational resources that comes out of this community that is large scale comprehensive, interesting, and yet not co-opted by posers looking for a stepping stone. Indeed, it's the best guidebook I can think of for finding examples of true underground press. This year's collection has experts from great 'zine such as *Antipathy*, *Complete Control*, *Doris*, *Fucktooth*, *Here Be Dragons*, *Praxis*, *Scenery*, *Skyscraper*, *Slave*, *Spectacle*, and many more that you have seen lauded within the pages of *HeartattaCK*. Get this, I mean it. You won't be sorry. You'll be stoked to find out even more about the inspirational stuff that comes from us. LO (Become The Media/PO Box 1225/Bowling Green, OH 43402)

CARCRASH/MEMORIES OF FUCKTOWN 4.25x5.5 free 40pgs.


Though the *Carcrash* section of this split 'zine is in Danish, the editor has described the contents to me. There are rants on people he find annoying, damaging information on mega companies like Shell and Texaco, and why driving a car is bad. At least, that is what he tells me. *Memories Of Fucktown* is basically a compilation of thoughts on the town the author lives in. As you can infer from the title, it isn't so great. In the pair of stories about having a paper route, with an underlying stories about not really noticing some of the fucked things that go on even though you are intimately aware of the are in terms of your own route, there is a poignant sadness about the state of the world. There is also a story of an unsuccessful attempt to infuse some good into the world by being a substitute teacher. *Memories Of Fucktown* comes from a man hopeful that the world can be better but discouraged about where he is at. LO (Lars Vegas/Agervænget 105/4420 Regstrup/Denmark)


WOKEN BY SILENCE/THE TOURNQUET DIARIES 4.25x5.5 trade/stamps 48pgs.

Total bagel liberation! Fuck yeah! I liberate bagels from the Bagel Café here in Isla Vista all the time. So, this is a joint project between two roommates in Jamaica Plain: cool, pocket-sized, photocopied split 'zine with a neat carrying case. I like *Woken By Silence* a bit better because it has some good stories and humor. *The Tourniquet Diaries* is mostly poetic personal stuff which is interesting, but I'm not all that into. She speaks of her friends that "travel hundreds of miles on bicycles" and it makes me wonder if she's talking about two friends of mine who just biked across the country to Jamaica Plain. That'd be funny. Anyway, oddly enough, I know what she speaks of when she says "everything smells like a dirty ol' bag of Fritos." The smell of road trips. So, Sarah and Mike D. here say you can pay postage (55 cents), or "trade for anything." "If you want a silly package with patches and stickers, send a little more for postage." ALP (Mike D./265 Hyde Park Ave. #1/Jamaica Plain, MA 02130)






EAT SHIT MAGAZINE #14/WERFUKE #2 8.5x11 \$1 48pgs.

Eat Shit has an interview with The Aborted, some short columns, a mish-mash of ads, and some cut-and-paste ditties out of (I assume) the newspaper. *Werfukt* has interviews with Wolfpack and Axiom, stuff on silk-screening, and an introduction to making homebrew. LK (Jeff Von Vomit/3313 Jahon Ct./Rosamond, CA 93560)





WAXWING
 ONE FOR THE RIDE

MORE NEW RELEASES:

WAXWING "ONE FOR THE RIDE" LP/CD [\$8/\$10]
 EULCID "THE WIND BLEW ALL THE FIRES OUT" LP/CD [\$8/\$10]
 THE BLOOD BROTHERS "THIS ADULTERY IS RIPE" CD [\$10]
 REGGIE AND THE FULL EFFECT "PROMOTIONAL COPY" LP [\$8]
 KRAKATOA "CHANNEL STATIC BLACKOUT" CD [\$10]
 THE CASKET LOTTERY "MOVING MOUNTAINS" LP/CD [\$8/\$10]
 V/A "THIS CHANGES EVERYTHING" CD SAMPLER [\$5]



*my complacent
letter home*
-compilation-

12 SONGS CD WITH TRACKS BY:

- blood jnn-
- god forbid-
- a life once lost-
- none but burning-
- coming to an end-
- the common man-
- a thin line fading-
- crowspath-
- seventh star-
- cromwell-
- downto fail-
- bloodcrust-

\$6

**SET IN STONE
RECORDS**

Set in Stone Records
 102 Havenwood Cir.
 Daphne, AL 36526

\$6 + \$2 postage = \$8
 Check (made out to
 Ben Smith) or cash

www.setinstonerrecords.com

www.TheHardcoreStore.com

(no pervert, not *that kind of* **hardcore** website)



hardcore • emo • metal • punk • indie • noise • clothing • collectibles • auctions •
 interviews • message boards • 3500+ items • 300+ indie labels • easy-to-use product
 search • secure online ordering • open 24/7 • the whole nine yards • oh yeah!

technologically challenged:

call (215) 203-8379 for a free print catalog.

stores: we are cheap & indie friendly, and you can order online as well! call us for more details.

brought to you by

very

distribution & mailorder

two new
releases »»

*anton
bordman 7"

*kolya 7"

soon ✂ aché-
anton bordman
split

thank you to
all bands+kids for coming to
tin can 3 +supporting an
important cause
and to my friends

7"- \$3.4*5

12"- \$6.7,8

checks to p. zetlan

still
collecting
dust but so
good
ettil vrye 7"
+
ettil vrye-
tipping canoe
split 12"

because you're so bored
moganono.tripod.com
meet at bu.edu

8 candlewood ct
andover, ma
01810

moganono records

Tomorrow Will Be Worse Vol. 2

8 bands 24 songs V/A LP/CD!

Real Reggae (Japan) 1 song
Krigshot (Sweden) 4 songs
MK Ultra (USA) 4 songs
Mukeka Di Rato (Brazil) 3 songs
9 Shocks Terror (USA) 2 songs
Uncurbed (Sweden) 4 songs
Scalpluck (England) 3 songs
Ruido (USA) 3 songs

ALSO AVAILABLE:

WHAT HAPPENS NEXT? "Stand Fast! Armageddon..." LP/CD
SCALPLUCK "On Whose Terms?" LP/CD
KRIGSHOT "Och Hotet Kvarstar" 7" EP
MEANWHILE "Same Shit New Millennium" LP/CD
UNCURBED "Keeps The Banner High" LP/CD
Y "Pseudo Youth... Human Cesspool" CD
MEANWHILE "Lawless Solidarity" CD
ALL ILL "Symbols Of Involution" 7" EP
HELLNATION "Fucked Up Mess" LP/CD
EXCLAIM "Out Of Suit" 7" EP
BEHEAD THE PROPHET N.L.S.L. "Making..." 7" EP
KRIGSHOT "Maktmissbrukare" LP/CD
NEMA "Bring Our Curses Home" LP/CD
UNCURBED "peace/love/punklife" LP/CD
SLIGHT SLAPPERS/SHORT HATE TEMPER LP/CD
G ANX "Flashbacks" CD

SOUND POLLUTION

PRICES (including postage):	7" EP	LP	CD	CD*
	USA \$3.50	\$8	\$8	\$7
world (surface)/Canada & Mexico (air)	\$4	\$10	\$9	\$8
Europe (air)/W. Hemisphere (air)	\$5	\$13	\$10	\$9
Asia/Australia (air)	\$6	\$15	\$11	\$10

no checks! use a money order payable to: Sound Pollution.
<http://home.fuse.net/soundpollution/>

SOUND POLLUTION P.O. Box 17742 Covington, KY. 41017 USA



UNHOLY GRAVE

**CAPITALIST
CASUALTIES**

japanese fastcore meets
californian powerviolence
split 7"....\$4usa, \$6world



no rest for the dead



japan's no rest for the dead
combine old school cannibal-
corpse and brutal truth with
pink floyd and jimi hendrix,
twisting grind/death
heaviness with psychedelic
stoner melodies into an
original and remarkable
sound. apocalyptic sci-fi
lyrics are screamed and sung
and begin at the end of space
where the earth is just one
atom of the universe and we
human beings are such very
small things.....

the end of space

no rest for the dead "the end of space"
a stoner grind/death rock cd.....\$10usa, \$12world



agathocles
black army jacket
split 7"....\$4usa,
\$6world

belgian mincecore
meets
NYC hardcore grind



CRIPPLE BASTARDS

out oct 2000!
"misantropo
a senso
unico" cd

the most unrelenting,
full-on violence of
cripple bastards' ultrafast
italian hatecore and
grand grind nihilism yet!
16 pages of lyrics and
comment, 16 new songs,
33 minutes of unhuman,
brain-destroying music!!



deaf american

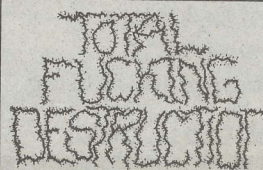
recordings

deafam minizine/catalog,
stickers, flyers, patches
and more are free w/all
mailorders (otherwise send \$1)

c/o r. hoak
#3 bethel church road
dillsburg, pa 17019 u.s.a
rich666@voicenet.com

distro: australia: darkside, in league with satan, perpetual grind;
austria: grind chunks; benelux: uxicon; canada: diminutive,
sonic unyon; chile: deifer; UK: prick, sterilized decay; france:
bones brigade; germany: G7, morbid; italy: cripple bastards,
headfucker; japan: allman, howling bull, NAT, record boy,
T.H.A.; malaysia: grindmalaya; mexico: vortex; new zealand:
subcide; singapore: homegrown; south africa: war;
usa: 6 weeks, ax/ctlon, bottlenekk, century media, chimp west,
choke, ear to the ground, ebullition, escape artist, extremist,
game two, garment district, infection, infernal racket,
newbury comics, nuclear blast, relapse, repulse america, reve-
lation, rhetoric, riotous assembly, sound idea, stickfigure,
subterranean, tribal war, very

credit card orders: www.garment-district.com/deafam



total
fucking
destruction:
ideas for those who hate
music as much as they
hate people

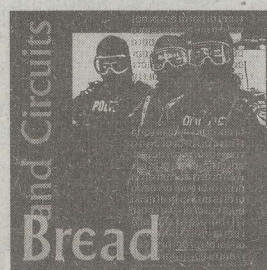
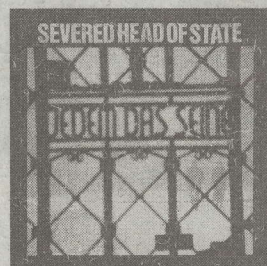
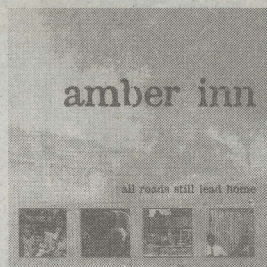
<http://welcome.to/totalfuckingdestruction>
<http://voicenet.com/~rich666>

...Ebullition stuff...

BREAD & CIRCUITS - CD G
 BREAD & CIRCUITS - LP H
 REVERSAL OF MAN - This Is Medicine LP H
 REVERSAL OF MAN - This Is Medicine CD G
 ORCHID - Chaos Is Me LP H
 YAPHET KOTTO - The Killer Was... LP H
 SUBMISSION HOLD - Waiting For... LP J
 SUBMISSION HOLD - Waiting For... CD G
 AMBER INN - All Roads Lead Home LP H
 AMBER INN - discography CD J
 AMBER INN - Serenity In Hand 7" A
 TORCHES TO ROME - 12" F
 PORTRAITS OF PAST - 01010101 LP H
 PORTRAITS OF PAST/BLEED - split 7" A
 ECONOCHRIST - double CD discography J
 ECONOCHRIST - Skewed 7" A
 ECONOCHRIST - Another Victim 7" A
 ECONOCHRIST - Trained To Serve LP H
 LOS CRUDOS/SPITBOY - split LP H
 MANUMISSION - Binary Lung 7" A
 SEVERED HEAD OF STATE - 7" A
 SPITBOY - True Self Revealed 12" F
 DOWNCAST - LP F
 DOWNCAST - 7" A
 STRUGGLE - 12" H
 STRUGGLE - 7" A
 STILL LIFE - From Angry Heads... double LP J
 SEEIN' RED - Marinus 7" A
 MONSTER X - Attrition 7" A

...some other stuff we distribute...

BITCHIN - It's On 7" B
 BORN DEAD ICONS - Work LP L
 CARRY ON - Roll With The Punches 7" A
 CAVE IN - Jupiter CD L
 CURTAINRAIL/JOHN BROWN'S ARMY - 7" B
 DALTONIC - Radio On CD G
 DEARBORN S.S. - 7" B
 DISEMBODIED - Heretic LP L
 DISEMBODIED - Heretic CD M
 FROM ASHES RISE - Concrete And Steel LP J
 GORDON SOLIE MOTHERFUCKERS - 10" J



California Residents must add 7.75% for sales tax (multiply by 1.0775) (ie \$10 = 10 x 1.0775 = \$10.78)

HELL CHILD/WORD SALAD - split 10" H
 I'M JOHNNY & I DON'T GIVE A FUCK - book J
 ISIS - Celestial LPx2 Q
 THE LAST FORTY SECONDS - 12" H
 LE SHOCK/THE STITCHES - split 7" C
 LIFE'S HALT - We Sold Our... 7" B
 MAN IS THE BASTARD - Mancruel CD J
 NO JUSTICE - Still Fighting 7" B
 ORCHID - debut 7" B
 ORCHID/COMBATWOUNDEDVETERAN - 6" C
 PARTY OF HELICOPTERS - Mt. Forever LP M
 PG. 99 - Document #5 LP L
 RACEBANNON - First There Was... LP J
 RUN FOR YOUR FUCKING LIFE - LP J
 STRIKE ANYWHERE - Chorus Of One LP L
 SWITCHBLADE - 10" J
 SUBMISSION HOLD - Progress CD M
 SUBMISSION HOLD - Eat More Garlic CD M
 SUICIDE NATION - A Requiem... LP L
 SYSTRAL - Black Smoker LP L
 SYSTRAL - Black Smoker CD M
 TIME IN MALTA - Identify. Persist. 7" B
 THE OATH - Transatlantic Thrash Terror 7" B
 UNDER A DYING SUN - 7" A
 UNITED SUPER VILLIANS - Choke... LP L
 USURP SYNAPSE/HASSAN I SABBAH - 7" B
 USURP SYNAPSE/JEROMES DREAM - 7" A
 RESIST & EXIST - Kwangju CD G
 TRAGEDY - LP J
 WELLINGTON - discography CD J
 WHAT HAPPENS NEXT? - Ahora Mos... 7" B
 YAGE - 3.17 October 1984 LP L
 YAGE - 3.17 October 1984 CD M
 YAPHET KOTTO/SUICIDE NATION - split 7" B
 YOU & I - The Curtain Falls CD G



STORES; We deal direct. Call or write for our wholesale catalog.

Ebullition Records
PO Box 680
Goleta, CA 93116

phone (805) 964-6111

fax (805) 964-2310

send stamp for complete catalog

www.ebullition.com

	USA	CANADA	AUSTRALIA/JAPAN	EVERYWHERE
	4TH CLASS:	MEXICO	SINGAPORE/MALAYSIA	ELSE IN THE WORLD
		BY AIR:	BY SEA:	BY SEA:
			BY AIR:	BY AIR:
A =	\$3.00	\$4.00	\$4.00	\$4.00
B =	\$3.50	\$4.50	\$4.50	\$4.50
C =	\$4.00	\$5.50	\$5.50	\$5.50
F =	\$6.00	\$8.50	\$8.50	\$8.50
G =	\$7.00	\$8.50	\$8.50	\$8.50
H =	\$7.00	\$9.50	\$9.50	\$9.50
J =	\$8.00	\$10.50	\$10.50	\$10.50
L =	\$9.00	\$11.50	\$11.50	\$11.50
M =	\$10.00	\$12.50	\$12.50	\$12.50
Q =	\$13.00	\$15.50	\$15.50	\$15.50

stores: we deal direct